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## Movement to Bring Music to the Masses Has Its Climax in "Globe's" Thousandth Concert

Five Thousand People in Metropolitan Opera House Hear a Notable Concert and Pay Honor to Charles D. Isaacson, the Organizer and Presiding Genius of This Significant Project—"The Cry for a Better Life" and Music's Humanizing Influence Are Themes of John C. Freund's Speech of Presentation—Crimi, Helen Stanley, Lhévinne, Besanzoni and Lada Applauded to the Echo by Great Throng

By OSCAR THOMPSON

IF you had been one of the five thousand persons who crammed the Metropolitan Tuesday night to be present at the 1,000th free concert given under the auspices of the N. Y. *Globe*; more especially, if you had been one of the considerable number among the five thousand who never before had passed the portals of America's most famous Temple of Song—you would have used your ears and your eyes, and you would have come away thinking.

Your thoughts might well have turned to the part music was playing in your own life and in the lives of humanity. And after you had heard Gabriella Besanzoni and Helen Stanley and Giulio Crimi sing, and Josef Lhévinne play, and had been delighted by the visual music of Lada, the dancer, you could scarcely have thought of anything but more music and better music for yourself and for every being like you.

You would have come away admiring Charles D. Isaacson and the New York *Globe* for the work which they, as man and as newspaper, each with a vision, have done for popularizing the best in music. And you would have left the Metropolitan, at the conclusion of the program, echoing the strong, short tribute which John C. Freund, the editor of *MUSICAL AMERICA* paid to Mr. Isaacson, in presenting him with a silver cup and a pearl scarf pin—gifts of some of those who have labored with him in fulfillment of the vision—as having been a force in taking music out of the hands of the few and giving it into the hands of the many.

### The Cry for a Better Life

You would have echoed, also, Mr. Freund's thought, which came as the high spot of an address that was the climax of the evening, that "the cry for a better life" and the question as to what each human being is getting out of his existence, rise from the millionaire as well as the mechanic; that the whole world is one in wanting some of the reasonable pleasures and amenities of life, and that in these amenities and pleasures, music must ever take the lead.

You would have participated in the rounds of ringing applause for the fine artists appearing on the program, and the equally enthusiastic welcome given to Mr. Isaacson and to Mr. Freund, who typified, as they stood together on the boards that long have been hallowed to the aristocracy of art, the broad movement to make music a vital force in the new world's democracy.

Put yourself in the place of any one of those hundreds of persons in that big audience who never before had entered the Metropolitan. You knew of it as the place of the "Golden Horseshoe," where society was wont to foregather to display its jewels and its gowns, and as the operatic abode of Caruso and Farrar—perhaps you had seen them both in

motion pictures and had heard them both on the talking machine—and of others whose names were not quite so familiar. But you were not sure that you would like opera, and you were quite certain you would not pay seven dollars a seat to hear it.

But through the Family Music Page of the Evening *Globe*, as conducted by Mr. Isaacson, you had gradually become interested in so-called classical music. You had attended several of the *Globe's* free concerts and had found them enjoyable and satisfying. When you heard that the 1000th *Globe* concert was to be given in the Metropolitan, free (like all the others) and that applications for tickets were being received, you had made up your mind not to miss this, especially as it was going to be a gala night.

### Great Demand for Admission

You made your application. There were twenty applications for each ticket, but you were one of the lucky ones. You were warned that unless you were in your seat by 8:30 the seat might be taken over for some one else. There was no likelihood, you told yourself, that you would be late. You worried a little as to whether you ought to get into your best clothes. What you had heard of the Metropolitan and its sartorial displays troubled you a bit, but you remembered the informality of the *Globe* concerts, and decided to risk not being "dressed."

Arriving at about 8:15, you found a jam about the doors of the famous old yellowish building at Fortieth Street and Broadway. An effort was being made to clear the lobby. Uniformed men were shouting that those not holding tickets might as well move out of the way, as all the standees had been admitted who could be taken care of, at least until the seats had been filled. Into the semi-circular foyer you stepped, and then passed, for the first time, into the glow, all red and gold, of the time-honored auditorium that had been a magic name in your memory, perhaps since childhood.

You found that the bulk of the huge audience now assembling had guessed the same as you, with respect to dress. The boxes, presented an exception and you wondered whether any of the usual occupants of operatic nights were there. Around the brass rail you saw a horde of standees.

"We won't be bothered with the claque to-night, anyway," the man next to you said.

You were surprised at the rapidity with which the huge auditorium filled. You wondered if many of the people about you, ranging from boys of 16 to men and women of 70, knew any more about "classical" music than you. Perhaps you tried to guess nationalities, as you noted the different types of faces.

### The Curtain Parts

Then the house darkened. There was a brief scramble as standees from about the rail hastened to the few unoccupied seats. Some late comers arrived a moment later and tried to dispossess them,



Photo by Daguerre

### RICCARDO STRACCIARI

The Sterling Art of This Distinguished Italian Baritone Has Endearred Him to American Operatic and Concert Audiences. (See Page 41)

but the ushers said they were helpless, under the circumstances. Others took the situation more gracefully, and, pocketing their checks without complaint, themselves joined the standees.

The heavy brown curtains parted, revealing the huge stage. It was tastefully set with a palatial interior scene, with a piano in the center, well to the front. A blond, youthful-looking man, wearing glasses, stepped from the wings, amid applause. No one familiar with the *Globe* concerts needed to be told that this was Mr. Isaacson, who, as the program stated, was chairman of the evening.

The man whose vision was responsible for this concert, as well as the 999 that had preceded it, spoke briefly of the event, which he regarded as marking a milestone in the history of musical appreciation in New York. "We are proving," he said, "that Beethoven is better than Irving Berlin, that Chopin can mean more in the lives of the people than

the shimmy or the jazz." He paid tribute to the Metropolitan as "the foremost opera house in the world," and expressed the hope that the *Globe* concerts would lead to the patronage of opera by many who never have responded to its appeal in the past.

"But it is more than the development of musical appreciation that we are seeking," he said. "The whole culture of this nation will be raised by development of the love of music. Our American literature and all the arts will benefit. We will prove to the world that we are not purely a nation of money-makers, but, I hope, the foremost nation of the world in the cultural and finer things of life."

Amid applause, Mr. Isaacson then introduced Giulio Crimi, the Italian tenor of the Metropolitan Opera Company, and his accompanist, Richard Hageman, the one rather short and stocky, and very

[Continued on page 2]



## Movement to Bring Music to the Masses Has Its Climax in "Globe's" Thousandth Concert

[Continued from page 1]

dark, the other tall and blond. The tenor seemed to have a little secret of his own. He patted himself about the waist band as if he had just had a very good dinner or something equally delectable. He smiled quizzically. The audience laughed. Then he began singing. The air was "Cielo e Mar" from Ponchielli's opera, "La Gioconda." His tones rang with that resonance that all the world associates with the voices of the Italian operatic tenors. It is to be doubted if he ever had a more attentive audience, and when he had finished the final pealing high note, he was thunderously applauded. He was repeatedly recalled to acknowledge the plaudits.

### "An American Queen of Song"

Chairman Isaacson introduced the next artist as "an American queen of song," and suggested that some of the audience would find significance in her number and in the manner in which it was presented. Helen Stanley, charmingly gowned, stepped from the wings, and was followed by Elmer Zoller, her accompanist. Mme. Stanley's clear and vibrant soprano voice gave tonal beauty to the soprano air, "Oh, Hall of Song," from Wagner's "Tannhäuser," sung in English. Again the applause was tumultuous and the singer many times bowed her acknowledgment. The curtains were drawn together again. It was whispered about that this was to enable one piano to be moved off the stage and another moved on, the program notes explaining that one artist used a certain make of instrument, another a different make.

### A Great Russian Pianist

Again the curtains parted, and Mr. Isaacson appeared. He introduced Josef Lhévinne, as a master musician "in whose hands the piano is like a toy, but who gives every note a message." There was the closest attention as Mr. Lhévinne, with the art of a very great pianist, played Chopin's "Barcarolle" and the same composer's militant Polonaise in A Flat. The applause that followed was not to be silenced by any number of bows. There was nothing for the Russian virtuoso to do but to seat himself at the piano again and give an encore number, which he did, to the evident delight of the audience.

### Mme. Besanzoni, A Striking Figure

"One of the greatest natural voices of the world," was a phrase used by Mr. Isaacson in introducing Gabriella Besanzoni, the contralto, whose accompanist was the composer, Emilio Roxas. Mme. Besanzoni presented a striking figure, in a black spangled and beaded gown, with a coiffure suggestive of the Latin countries, and a black ribbon fillet about her forehead, blazing with a central cluster of jewels. She sang the contralto aria, "O Don Fatale" from Verdi's "Don Carlos," with the tone and the manner that have made her the idol of the Latin-American countries, and as an encore gave "Voce di Donna" from Ponchielli's "La Gioconda."

Mr. Isaacson, by request, then read his "Face to Face with Verdi," one of a series of popular articles on great composers which are part of the educational work at all the *Globe* free concerts.

As he concluded and left the stage, a sturdy, venerable figure, with an aureole of white hair above a face and head suggestive of Gladstone, appeared. In his hand he carried a silver loving cup. He was recognized at once by a large number of the audience as John C. Freund, the editor of *MUSICAL AMERICA* and President of the Musical Alliance of the United States, but others looked vainly on their programs to find his name. As this event was a surprise, it was not listed. Amid applause, Mr. Isaacson was called back, to receive the cup and a pin which Mr. Freund presented to him in behalf of co-workers in the cause of music for the masses.

### Mr. Freund's Address

Mr. Freund, speaking very slowly and very distinctly, so that his words were heard in every part of the house, said:

"Some three years ago or so a young newspaper man figured out that not two per cent of our vast population know what good music is by going to concerts,

recitals, the opera—where the great artists are heard.

"And so, like all the notable factors in human progress, whether writers or statesmen, poets or painters, inventors or scientists, composers, architects, or men of business enterprise, he dreamed a dream—and in that dream he saw that music did not start as an art to become the special privilege of the select, educated few, but came out of the mass soul in the shape of the folk-song—that music belongs to all humanity, that its divine mission is to cheer, console, uplift, to humanize and civilize, that it is the universal language, begins where words end, whispers to us of immortality.

"So when he woke, this young newspaper man resolved to join those of us who have striven, for years, to take music out of the hands of the few and give it into the hands of the many, just as the time came when we took government out of the hands of the few and gave it into the hands of the many.

"He resolved to join those who have gone into the lecture halls and churches, into the Chambers of Commerce, into the highways and byways to preach the gospel that it is not what the wealthy, powerful few can do for music as a sheltered, patronized, and pampered art, but what music can do for us all, whether in the home, in the factory, in our civic and national life, whether we be rich or poor, cultured and educated, or but musical infants, wriggling with the shimmy and the jazz!

"How to get to work? How to get the vast, inert mass moving so that it would appreciate the music of the masters?

"That was the problem before this young man.

"Then he had an inspiration!

"He explained the situation—told his dream to the publishers and editors of a great daily paper—a paper noted for its broad, progressive, humanitarian policies.

"They listened!—then

"Told him to go ahead. They would back him.

"And that is how the Family Music page—not didactic but informing—made its weekly appearance in the *New York Globe*—to the horror and disgust of the orthodox critics—though it soon attracted tens of thousands of readers.

"That is how the *Globe* concerts, free to the people, at which noted singers and players are proud to appear, and which have been heard by over two million people, came to be started.

"And that is why we are here to-night—through the courtesy of Otto H. Kahn and the Board of Directors of the Metropolitan—to enjoy not only the 1000th *Globe* concert but to set an example to the rest of the country and write a page in the history of musical progress in these United States that shall be a monument more lasting than bronze or marble. (Applause).

"The times are out of joint!

"The great war has uprooted the past.

"We face a new order, political, industrial, commercial, and, above all, social.

"What is the world cry?

"From the tortured peoples of Europe as from our own distracted masses

"It rises—

"We want a better life!"

"This cry cannot be met by granting more wages or shorter hours or better conditions of labor—whether in office or mine, whether in farm or factory.

"It comes from the harassed business man as well as from the mechanic struggling to raise his family in decency.

"It means that we're all asking what are we getting out of the daily drudge of work, work, work, that we all want at least some of the decencies, the amenities, above all, some of the reasonable pleasures of life, as part of the reward of our daily toil.

### America's Destiny

"And in these amenities and pleasures, music must ever take the lead. I see the dawn of the day when we Americans—meaning by that all who are here, whether citizens or not—of whatever nationality—who already lead in enterprise, in inventive power, in material wealth, will also lead in the arts and sciences and above all in music, and so bring nearer the day dreamed of by philosophers, sung by poets, toiled for by statesmen, died for by heroic women as well as by heroic



Charles D. Isaacson, a Man with a Vision, Whose Presiding Genius Is Responsible for the Distinguished Success of the New York "Globe's" Propaganda for Music for the People

men, by martyred peasants as well as by martyred Presidents, the day when there will be something like good will among men, and that culture which means the broadest humanitarianism.

"It is because this young man at great cost of labor and energy, at great self-sacrifice, has thrown himself into the national struggle for a better, a saner, a happier life for all the people, that I, the first to start a musical paper in English in New York half a century ago, am here to do honor and pay tribute to Charles D. Isaacson and the *New York Globe*. (Applause).

"This, sir, is a gift from just a few of your friends—which gift—modest tho' it be, is enhanced ten thousand times by the spirit of appreciation and good will which goes with it—not only from the donors but from the vast audience assembled here this night!"

As Mr. Isaacson walked off the stage with Mr. Freund there was prolonged applause.

An intermission followed. The house hummed with conversation. Some of the belated ticket holders attempted again to persuade occupants of seats to yield them. Here and there a thin-skinned male did. One woman sat in a man's lap when he said he didn't mind.

### Lada's Art Fascinates

The curtains parted for the second half of the program to disclose a charming woodland setting and the graceful, fascinating Lada. Like a ray of sunlight, she moved through the tuneful measures of the Strauss "Blue Danube" waltz, followed by five thousand pair of eyes. Ten thousand hands applauded, at the conclusion of the dance, and she tripped on and off the stage many times as the applause persisted. Betty Schu-leen played for the dancing.

Mr. Isaacson then announced that "a furtive tear would be shed for the thousands of persons who had to be turned away." In came Mr. Crimi, with Mr. Hageman, and to the delight of the throng he sang "Una Furtiva Lagrime" from Donizetti's "L'Elisir d'Amore." Repeatedly recalled, he added two Italian songs as encore numbers.

Mme. Stanley, whose personality, even aside from her fine singing, quite won the big audience, followed the tenor with a group of songs in English. These were de Nigero's "My Love Is a Muleteer," Nevin's "Oh, That We Two Were Maying," Curran's "Rain," and Ferrari's

"I Know," the last of these dedicated to Mme. Stanley. She also was called upon to add two supplementary numbers.

The chairman announced a change in the program. Instead of the Brahms Hungarian Dance, which Lada was scheduled to give, the audience was told she would present the "Will o' the Wisp," by the noted American composer, Charles Gilbert Spross, to be sung by Miss Louise Hubbard, with the composer himself at the piano. The audience greeted the announcement uproariously. Behind the scenes the piano was heard. Again Lada flashed into view, this time in gleaming white, a moonbeam fantasy. Miss Hubbard's sweet-toned soprano voice projected the words of the song, as the dancer visualized them. The audience made up its mind then and there that once was not enough for any such delight. The applause persisted, in spite of many curtain calls, until the number was repeated; and after the repetition, the dancer brought out both the singer and the composer to share in the tidal wave of approbation.

The unusual art of Josef Lhévinne was again disclosed in two Balakireff numbers, "The Lark," and "Islamey," and the pianist added two extras that were also tumultuously received.

Mme. Besanzoni sang a second group consisting of "Chere Nuit," by Bachelet, "Les Heures Claires," by her accompanist, Mr. Roxas; and the Bolero from Verdi's "Les Vepres Siciliennes," all very warmly applauded. As an encore number she sang the air, "L'Altra Notte" from Boito's "Mefistofele."

Lada presented another of her charming dance creations, this time Schubert's "Laendler," a part of which she repeated; and brought forward her accompanist, Miss Schuleen, to share in the applause.

### "The Forward Look"

Mr. Isaacson appeared again to say a few words on "The Forward Look." He predicted that other cities would follow New York's lead, and expressed the hope that the 2000th *Globe* concert will find another great opera house in New York and another great concert auditorium like Carnegie Hall. To end the evening, the audience sang "The Star Spangled Banner."

This was what you heard and saw if you were one of the five thousand who

[Continued on page 3]



# A School Out-of-Doors on Hofmann's Southern Estate



Scenes at the Girls' School on Josef Hofmann's Estate.

Above, May be Seen One of the Five School Rooms in the Little White School House; to the Left May be Seen a Respite from Work, when Mrs. Hofmann and the Girls Enjoy Refreshments in One of the Lovely Spots on the Grounds; Below, Is a Class in Singing With Miss Svecenski at the Piano, the Cross Indicating Josefa, the Daughter of the Hofmanns.

Pianist's Wife Converts Part of "Fermata," Their Home in Aiken, Into Girls' School—Classes Under the Trees—Studying Music in the Master's Presence—The Pianist's Daughter, as a Devotee of Art

AUGUSTA, GA., April 9.—"Fermata," the delightful and hospitable home of Mr. and Mrs. Josef Hofmann, has become something more than even its restful name implies, for Mrs. Hofmann, not to be outdone in artistic achievements by her justly noted and popular husband, has added to the attractions of the win-

ter resort colony at Aiken, S. C., a school for girls that increases the charm of that quaint and quiet little haven for northern vacationists in search of rest and sunshine during the rigorous winter of their native clime.

It was the privilege of MUSICAL AMERICA's correspondent to enjoy the

hospitality of Mrs. Hofmann, to be shown through the school rooms and the beautifully appointed home of one of America's foremost pianists and composers, and to meet several of the colony of which Mrs. Hofmann is a leading spirit, on Tuesday afternoon.

A goodly share of the happy group were attending a performance of "Vice Versa," an adaption of F. Anstey's popular story, by the boys from the English Preparatory School, which was presented in the open air theater on the school grounds and which displayed, not only exceptional ability on the part of these youthful Thespians, but the most careful and intelligent instruction.

But to return to the girls' school at Fermata. In getting there from the English School, I was driven over in a light trap by a colored boy who, when commandeered by Mrs. Hofmann for the purpose, became so flustered that he forgot who he worked for.

"Ah—ah—ah doan rightly know, missus; Ah jess stahted ober dar dis mohnin'."

But he did know how to drive and we arrived at Fermata without any mishap.

At Fermata approximately a score of the daughters of winter colonists are given the opportunity of keeping up their studies while enjoying the delightful sunshine of the Southland during the winter months thereby securing both educational benefits and vacation in one.

One could not help, but become enthused under the spell of such an atmosphere—the tiny cottage which has been converted into a miniature school house; the opportunity of spending a goodly share of study periods out 'neath the trees and among the many delightful nooks and corners of the spacious grounds, for the weather during most of the springtime seldom drives these maids indoors with its sulkier moods; and the converting of the greater share of the

large home into school rooms for the girls.

The "Little White School House" was in itself an attraction. Inside were five of the daintiest school rooms, all furnished in spotless white, with pale pink and blue tinted walls and pretty window drapings. Just such a place as would bring forth a delighted intake of breath from a girl of seventeen. It was easy for one to understand the enthusiasm of all connected with the school after noting the tasteful touch of the artist here and there. It would be hard to imagine any girl finding her studies overly hard in such a little fairyland of bright and pleasing effects.

## Music Classes Favored

As was to be expected, the portion of the home given over to the class in music was the most cheerful—or it appeared so to your correspondent. A large, artistically arranged and appointed room connected to Mr. Hofmann's music room and den by a large roomy enclosed portico, flooded with sunshine; even though the air was a bit nippy outside, this sun parlor and the adjoining rooms were invitingly warm—it showed just the least trifle of partiality toward this one study on the school calendar.

I asked Claire Svecenski, the charming and talented young woman in charge of the music department, (who, by the way, is a pupil of Mr. Hofmann) whether Mr. Hofmann supervised the piano work of the students under her care.

"Well, that depends upon the exact definition of the word supervision," she replied, laughing. "Mr. Hofmann plays for them quite often, and listens to their playing from his studio, which almost adjoins. He does not often enter the room during the time that they are playing their exercises or selections as, you see, they would doubtless be so nervous, were he to make his presence known at

[Continued on page 4]

## Movement to Bring Music to the Masses Has Its Climax in "Globe's" Thousandth Concert

[Continued from page 2]

got in. It is what you missed if you were one of the twenty thousand who had to be turned away.

### Social Event as Well

Socially, the concert was as successful as it was musically. The audience presented a brilliant display, quite comparable with the historic opera nights at the Metropolitan. Some of the box holders were Pasquale Amato, William Sullivan Baldwin, William McK. Barbour, Theodore Bauer, Philip Berolzheim, Mrs. Bruce Bliven, Mrs. E. M. Breitung, Bozeman Bulger, A. Buzzipiccia, Fernando Carpi, Mrs. Emma L. Chapman, A. B. Chivers, Ernest Crandall, Luigi Curci, Mario Curci, Maurice Dumesnil, Richard E. Enright, Leo Feist, Nahan Franko, Blanche Freedman, John C. Freund, George H. Gartlan, Edwin Franko Goldman, Henry Hadley, Richard Hageman, Mrs. Oscar Hammerstein, John N. Harman, Rae D. Henkle, William Wade Hinshaw, Mrs. Louise Homer, Sidney Homer, Mrs. Charles D.

Isaacson, Mrs. William Jay, Pierre V. R. Key, Wilfried Klamroth, Mrs. Adolph Ladenburg, R. W. Lawrence, Wassily Leps, Mischa Levitski, Josef Lhevinne, Judge Julian Mack, Daniel Mayer, Martha Maynard, Paul Meyer, Evelyn O'Connor, Lester Park, Alice Preston, Florence Reed, Frank Reicher, Edward Riegelman, Jason Rogers, Max Rosen, Edgar Schofield, Mr. Schupp, Charles M. Schwab, Mrs. Daniel Simonds, John Sleicher, A. M. Sweyd, William Thorner, C. M. Tremaine, Ernest Urchs, Arthur T. Vance, Arnold Volpe, Kate Douglas Wiggin.

The committee for the one thousandth Globe concert consisted of the following: Otto H. Kahn, Chairman; Giulio Gatti-Cassaza, Geraldine Farrar, Enrico Caruso, Edward Ziegler, Richard Ordynski, Charles L. Wagner, Giuseppe Bamboschek, Mario Curci, William Thorner, F. C. Coppicus, John C. Freund, Leopold Godowsky, Gretchen F. Dick, Richard Hageman, Kendall K. Mussey, Loudon Charlton, Blanche Freedman, Mabel Livingston, Fritz Kreisler.



# A School Out-of-Doors on Hofmann's Southern Estate

[Continued from page 3]

that time, that they would be unable to do nearly so well.

"But yes, he does supervise the work to the extent of playing for them, and it is such an inspiration for all of us, Mr. Hofmann is so wonderful an artist. You will pardon me for becoming so enthusiastic over my teacher—but one cannot help but admire him greatly, if only for the sake of his wonderful art. And he is such a splendid man."

Mr. Hofmann's unique desk was mentioned.

"Oh yes, Mr. Hofmann spends a great deal of his vacation time at home in composing. He uses one side of the large desk for his correspondence and the other side, subdivided as you noticed, he uses for transcribing his notes."

Miss Svecenski was asked about the music course and what branches were taught.

"Why, I teach them as much of the technicalities of theory and history as I think they are prepared for at the present time; sight reading, of course, and vocal study, in addition to their piano, and I have been making splendid progress with a small group of violins ensemble."

Mrs. Hofmann had previously informed me that Miss Svecenski's father was the Svecenski who played in quartet with Kneisel a few years since. This explained her interest in ensemble.

"It is not easy to formulate one's work at first. The girls are naturally full of spirits and love of the out-of-doors of

which they have an opportunity to enjoy their full share here, and it will take a little while to establish a routine.

"I think that music has been such a neglected study in the ordinary academic institutions—no regular periods for study or class, as there should be, and I have tried to obviate this as much as possible at Fermata without making it drudgery.

"The girls are given their piano lessons in the morning as I find it so much easier for them to concentrate early in the day when their brains are fresh as well as bodies after the night's rest. Also along the same line of reasoning, I have placed their singing lessons before the other regular study periods. We are now taking up three-part songs and there is a great deal of interest shown.

"There is so much of the superficial in the ordinary methods of music courses, where they are only added subjects, with a lack of fundamental foundations of theory, harmony, intervals, history and so on. I think these should be the foundation of all musical instruction so that the child is capable of understanding to much better advantage the actual execution of the various exercises which they are called upon to master. Their work is bound to become less mechanical and they progress much faster in the end."

It would seem almost impossible to shirk one's studies under the influence of the delightful surroundings, but then the younger generation is so full of life and vigor that study must be made very attractive in order to hold their interest.

Although the school was established as a means of keeping the daughters of the colony with their parents during the winter season without the necessity of sacrificing any educational advantages, yet Mrs. Hofmann stressed the fact that the school was by no means limited to these pupils and that she had every hope that the institution would be taken advantage of by the regular residents and others of the vicinity. She has thrown her whole soul into the undertaking and spends a great deal of her time in its supervision and in making the lives of all happy. She expressed the wish to see the school grow to such an extent that it would be necessary to turn the larger portion of the home into school rooms.

One is irresistibly drawn to this whole-souled woman who seems to think of the rest of the world and the good she may do, to the exclusion of petty self considerations. She sees to it that the girls at the school are given every opportunity to enjoy out-of-door sports; equestrian, polo, tennis, etc., and treats them all as though they were her own daughters. The question as to how well she has succeeded in making things pleasant is easily answered by the general atmosphere of good fellowship everywhere evident.

Strange as it may seem Josefa Hofmann, the daughter, is not a musical prodigy, although she plays the piano very well, indeed. But she is a devotee of art. She dearly loves to paint and shows a great deal of talent along this line. I saw several of her canvases and etchings which showed distinct individ-

uality and Margaret Murray, who is in charge of the art department, states that Josefa shows a great deal of her father's temperament in her ideas of reproducing nature's many moods in oil.

This does not at all mean that the young lady is not musical. Indeed, she gave Mr. Hofmann a pleasant surprise recently upon his return from a concert trip. She had come across one of her father's early compositions during his absence; a Polonaise which he had written at the age of ten, for full orchestra, (the following year, young Hofmann directed the production of his composition in person) and, although the piano score was rather difficult, she had mastered it in splendid style, with the aid of her teacher. Much to her father's surprise and delight, she played the number for him, unannounced, upon his return. This little episode gives one an insight into the delightful spirit of camaraderie which exists in this talented pianist's home life.

Miss Josefa is quite an exceptional little sportswoman, having a large collection of silver cups which she won at swimming contests, horse shows, tennis tournaments, etc.

It might be said in conclusion that the school calendar at Fermata includes all the academic studies in addition to which Mrs. Hofmann had added thoroughly competent instruction in art and music.

Not only is the school an addition to the community where it has been established but a contribution to the educational institutions of the country.

B. L. NIXON.

## FIGHT BILL WHICH PROHIBITS STANDEES

Musical and Theatrical Men of District of Columbia See Peril in Wheeler Measure

WASHINGTON, D. C., April 21.—Roland Robbins, representative of the legitimate opera houses and theaters, with Harry M. Crandall, president of the Associated Motion Picture Exhibitors of America, and Charles Lincoln, representing musical and concert interests, testified a few days ago before the House committee on the District of Columbia on the proposed new regulations for opera houses, theaters and motion picture houses. Their testimony was given on the bill introduced by Representative Wheeler of Illinois, to restrict the number of tickets sold for any opera house, theater or other playhouse in the District to its actual seating capacity. It is the general impression that, if such a law is found to be advantageous in the District of Columbia, one of national scope will certainly follow.

Mr. Crandall told the committee that the bill will work against the interest of the public. He said that the regulations require one and one-half feet of space for every patron. On this account the opera houses and theaters have large lobbies where patrons can congregate. The Wheeler bill, he said, would work a hardship by preventing them standing in the lobby. Furthermore, he stated, the playhouses always return money on complaint. He also explained that the public is well acquainted with the opening hour at the theaters, so that those who wish to see the performance know what time to reach the theater to secure seats. In one way, the opera houses and theaters feel that they are being discriminated against by the bill, for the reason that street cars, railroads and base-ball parks are allowed standing room.

If the Wheeler Bill is passed, Mr. Crandall said, while he personally is anxious to keep prices down, he anticipates that the playhouses will have to raise the prices. This bill, he explained, will cause the proprietors extra expenditures, loss of patronage, longer time consumed in clearing the theater after each performance, and will probably prevent the issuance of passes to wounded soldiers, Sunday religious services, concerts for charitable purposes and other public benefactions.

Representative Focht of Pennsylvania, addressed the committee regarding what he regards as "profiteering in musical and dramatic performances." He compared the prices now charged with those of two and three years ago, and gave as

## N. Y. Legislature Passes Bill to Spy on Music Teachers

Remarkable Measure, Fostered by Lusk, Is Passed by Law-makers—Conservatories and Teachers Must Secure Special License After "Loyalty" Test if Act Is Signed—Secret Police, Like Ex-Czar's "Third Section," Will Examine Pedagogues' Records—Officials Defy Opposition of Educators

DESPITE the concerted opposition of educational organizations of all kinds throughout the State, the Lusk Bill of Education was passed by the Assembly last week by a vote of 100 to 30.

The bill, intended to put an end to the Rand School in New York, was violently fought against both by outside societies and by members of the house who accused it of being clumsy and stultifying education in all branches, in its attempt to destroy the single school.

In relation to music, this bill, as it stands, if finally passed, would mean that every music teacher in New York State, not in public or parochial schools, will have to be licensed, and will be unable to teach without the Board of Regents passing on his or her "loyalty."

It also means that all music schools would have to be licensed in the same way, and that even courses, choruses, clubs or community sings will be unable to go on without the consent of the Board of Regents.

The bills also provide the attorney general of New York with a secret police, which is at his disposal in determining the loyalty of such institutions, and which has been characterized by the educational investigators as resembling the "third section of the Czaristic régime in Russia."

Outside opposition of the bill was led by the Emergency Education Conference of Labor and Civic Federations of which Edward C. Rybicki of the Central Federated Union is Chairman. E. I. Hanna, president of the Central Federated Union, which embraces the musical union and practically every branch, when asked whether anything further would be done

his opinion that the quality of the shows and performances has deteriorated.

Roland Robbins, representing the opera houses and legitimate theaters, said that both in respect to prices and quality of entertainment furnished, the public seems to be perfectly well satisfied, capacity being practically sold out at every performance.

A. T. M.

to fight the bill, said to a representative of MUSICAL AMERICA:

"We are certainly not going to stop the fight now. The bill will, of course, go to the Senate, but as the Legislature is now sitting in a committee of the whole we are not permitted to have a hearing before the Senate. However, we will go directly to the Governor with our appeal. For should the bill pass the Senate it will go to him. Every society which is interested in the continuation of free education in this State should send representatives to fight the bill. It is so worded as to place the educational institutions of this State, in every branch of study, wholly at the mercy of the Government."

Opposition to the bill is also being made by the New York Bar Association and the City Club. In a report to the former, a committee of eminent lawyers who investigated the measure said that the Lusk bills if enacted would "not only disrupt the educational machinery of the State by introducing into it a system of espionage comparable only with that of the Czar and of the procurator of the Holy Synod," but would "tend to import direct restraints on all human progress, the consequences of which are incalculable."

The bill will go to the Senate this week. If passed and signed by the Governor, the measure will make it impossible for a teacher in any branch to conduct classes, lectures, etc., without a license of "loyalty" issued by the Board of Regents. As no indication is made of what this "loyalty" consists of, the interpretation of the bill is placed in the hands of the administrative force.

### Sevcik to Teach at Ithaca, Not Utica

Through a typographical inadvertency, it was last week made to appear in these columns that Otakar Sevcik, the eminent Bohemian violin pedagogue, had been engaged as teacher by the Utica Conservatory. As a matter of fact Sevcik has been engaged by the Ithaca, New York, Conservatory.

## SCOTTI FORCES WILL MAKE SPRING TOUR

Repertory and Ensemble of Company Is Strengthened —To Visit Twelve Cities

Antonio Scotti last week announced the plans of the spring tour of his organization, the Scotti Grand Opera Company, which will take him and his company on a four weeks' tour throughout the South and Southwest. He will visit twelve cities, beginning in Birmingham, Ala., on May 3, afterwards going to New Orleans, Houston, Austin, San Antonio, Dallas, Wichita Falls, Tulsa, Memphis, St. Louis, Louisville and closing in Indianapolis May 29.

For the third season of his organization, Antonio Scotti has strengthened the artistic as well as scenic elements of his company. His repertoire will consist of Puccini's "La Bohème," "Tosca," and "Madama Butterfly," Leon's "L'Oracolo," Verdi's "Il Trovatore," Leoncavallo's "Pagliacci," Mascagni's "Cavalleria Rusticana" and Donizetti's "Lucia di Lammermoor." All the scenery for these eight operas is entirely new and has been especially designed and painted by James Fox of the Metropolitan Opera House studios. The properties, as well as the costumes are also from the Metropolitan.

All the favorite artists of last season, mostly Americans, have been re-engaged as well as several new and promising young American artists. The list is as follows: Sopranos, Florence Easton, Ruth Miller, Francesca Peralta, Anna Roselle, Evelyn Scotney, Marie Sundelins; mezzo-soprano and contraltos, Jeanne Gordon, Mary Kent; tenors, Mario Chamlee, Orville Harrold, Morgan Kingston, Giordano Paltrinieri; baritones, Greek Evans, Mario Laurenti, Millo Picco, Antonio Scotti; basses, Paolo Ananian, Louis d'Angelo, Giovanni Martino, Charles Gallagher; conductors, Carlo Peroni, Wilfrid Pelletier; stage manager, Armando Agnini.

The orchestra and chorus will be composed of selected members of the Metropolitan Opera Company, the entire organization will include over 100 persons, and will travel in a special train.

Felix Borowski to Marry Elsa Kanne, Violin Student in Chicago Musical College

[By Telegraph To Musical America]

CHICAGO, April 19.—Formal announcement was made to-day of the engagement of Felix Borowski, the composer, and Elsa Kanne of Peoria, Ill. Miss Kanne is a violin student in the Chicago Musical College. The marriage will take place in the autumn.

M. Mc.



# Kansas Teachers and Managers Form Body at Convention To Conduct Co-Operative State-Wide Concert Series



Principal Figures at the Third Convention of the Kansas Music Teachers' Association at Topeka: No. 1—Hagbard Brase, Director of the Lindsborg "Messiah"; No. 2—Frank A. Beach, President of the Association, Director of Music at Emporia Normal; No. 3—Henry V. Stearns, Dean of Washburn College Conservatory, Vice-President-elect of the Association and Dean of the Kansas Chapter of the A. G. O.; No. 4—Harold L. Butler, Dean of the Kansas University School of Fine Arts, Lawrence; No. 5—Oscar Lofgren, President-elect, Director of Bethany Conservatory, Lindsborg, Kan.; No. 6—Paul R. Utt, Dean of Ottawa University Conservatory, President of the Kansas Association of Conservatories and Secretary-Treasurer of the Kansas State Music Teachers' Association; No. 7—Otto Fischer of Wichita, Chairman of Program Committee and Chairman-elect of the Accrediting Committee; No. 8—Mrs. Paul R. Utt, the Only Woman on the Accrediting Committee and Treasurer of the Kansas Chapter of the A. G. O.

**TOPEKA, Kans., April 10.**—An organization which promises to insure more and better music for Kansas for years to come, was perfected at a meeting of musicians and concert managers during the convention of the Kansas Music Teachers' Association, which closed here April 10. This organization is called the Mid-West Concert Managers, and has as its stated object the securing of the best music at a co-operative price. The charter members of the organization, all of whom attended the meeting, are H. R. Harvey, of Baker University; Henry V. Stearns, Topeka; L. V. Rolland, Baker University; Otto Fischer, Wichita; H. J. Dotterweich, Topeka; Mrs. George Barcus, Chanute; Frank A. Beach, Emporia; Arthur Westbrook, Manhattan; H. L. Butler, Lawrence; Walter A. Fritschy, Kansas City, Mo.

This association of concert managers, it is believed, will play an important part in bringing a better class of music before the people of Kansas. These men hope, through co-operation, to bring the very best artists of the nation to Kansas towns, both large and small, so that all classes of people in the state can benefit from, and enjoy the best there is in music of all kinds.

Higher musical standards in Kansas, better pay for instructors and an aggressive campaign to popularize music among the people of the state, were the principal questions which received the attention of the music teachers at this, their third annual convention.

Frank A. Beach, retiring president, who is head of the music faculty at the Kansas State Normal at Emporia, was the chief advocate of definite tests and standards in musical instruction. He declared that the average superintendent knows less about the progress of his schools in music than in anything else and that he has no way of telling the progress of the students in music. This condition, Professor Beach asserted, needs remedying. The association voted to direct its attention during the coming year to working out workable tests and standards which will correct this condition.

## Want Higher Tuition Fees

That there will be a general increase in tuition fees for instruction in music throughout the state was indicated by a resolution adopted by the association. The resolution reads:

"Resolved: That the association goes on record as disapproving the very low rates of tuition for private lessons in applied music in vogue in many of the towns of the state."

Although no standard can be set by the association for tuition, the rate being set by the individual teacher, there will no doubt be a general increase, particularly among those teachers who have hesitated to ask more than 50 cents a lesson. In some Kansas towns, it was stated, mu-

sic teachers have been receiving only 25 cents a lesson.

Members of the association who attended the convention are resolved to carry on a campaign to further popularize music in the state. The Kansas association is strong and there were more than 200 music teachers present at the convention. The determination to carry on this campaign came after an address by Prof. Frank A. Beach.

"The interest and harmony among the members of the Kansas State Music Teachers' Association," Prof. Beach said, "and the unusually large membership of the organization, are bound to be of benefit to the state musically."

To make the practice of their art the most successful for themselves and of the most benefit to the state, Mr. Beach pointed out, the Kansas music teachers have several important points to consider. A standard tuition is essential to the best success. He declared that the teachers should establish a minimum price for lessons and see that it is standardized for the dignity of the work as well as for personal gain. An efficiency standard is just as necessary as a tuition standard, the speaker declared.

"We must have a system of testing the students to learn the true worth of the instructor," Prof. Beach said. "At present the efficiency of a music teacher is judged largely by her training—where she has studied and what degrees she can produce—and by what material she uses. Often the actual result of her teaching is not considered."

"I think that in the public schools we should have musical tests of students as well as general educational tests. Pupils now learn rote songs in the grades, leading on perhaps to operatic music in the high school with no definite way of knowing just where the pupil actually stands in music."

"Of course the artistic development of the child cannot be measured, but he can be taught the fundamentals of music. We cannot build without fundamentals. If you are judging the work of an architect, you do not accept as proof of his ability the drawing plans and pictures he has made. You want to know what he has built. By tests of the pupil we can learn what the teacher has built."

The speaker made a plea for gratuitous social service through music to adjacent rural communities. With the rural schools as social centers, he said, the opportunity to go into rural schools for musical development, as well as social service, should not be overlooked.

"Kansas cannot be made a musical state by legislation," he said, "or by any superimposed method. We must get into the communities and make them want music."

One of the most interesting demonstrations given at the convention was by Minerva C. Hall, of Lawrence, who has been making tests in public schools. She demonstrated the method of testing a pupil's sense of difference in pitch, length and intensity of tones, by listening to

accurate tones on phonograph records. This idea in musical pedagogy, which originated with Dr. Seashore of the University of Iowa, and has attracted the attention of musicians in all parts of the country, was of great interest to the members of the association here, and is likely to be adopted by many Kansas teachers.

## Music for Rural Communities

The members of the association were unanimous in their declaration that better music in rural schools is essential to the musical well-being of the state. They declared that the country boy and girl should be given as much opportunity to obtain a musical education as the boy and girl living in the city.

Miss Catherine Strouse, of Emporia, declared emphatically that now was the time to begin giving rural children greater opportunities along musical lines. She declared that prosperity in the country put music within reach of all farm folks and that the only thing needed to achieve this aim, was an aggressive action on the part of music teachers of the state in putting the opportunity for musical education before the farmers.

"I think rural schools should be equipped with musical instruments the same as city schools," said Miss Strouse. "Rural children are as eager to form orchestras and choruses as city children."

There are not enough pianos in rural schools, Miss Strouse declared. Many of the delegates to the convention declared that music supervisors for country schools should be employed.

At the business meeting of the association, Oscar Lofgren, of Bethany College, Lindsborg, Kan., was elected president; Dean Henry V. Stearns, of Washburn College, was elected vice-president to succeed Otto L. Fischer of Wichita, and Paul R. Utt, of Ottawa, was re-elected secretary-treasurer. The next convention of the association will be held at Lindsborg.

New members to fill vacancies on the executive committee are: Henry V. Stearns, Topeka; Walter McCray, Pittsburg, and Harold T. Butler, of Lawrence. Other members of this committee are: Paul R. Utt, Ottawa; Oscar Lofgren, Lindsborg; Elsie Smith, Manhattan; H. E. Malloy, Hays, and L. U. Rowland, Baldwin.

New members of the accrediting committee, which co-operates in adjusting credit for music in public schools, are Otto L. Fischer, Wichita; Frank E. Kendrie, Oscar Lofgren, Arthur L. Westbrook and Mrs. Paul R. Utt.

Two of the three concerts at the convention were given by members of the Kansas Music Teachers' Association. Appearing on Wednesday evening, were David Nyal, of Salina, pianist; H. R. Hardy, Baldwin, violinist; Mrs. J. S. Stanley, Wichita, soloist; Gladys Hawkins, Emporia, pianist; William Wrigley, Wichita, violinist; Harold L. Butler, Lawrence, vocalist; Harold T. Wheeler, Manhattan, flautist; Doris Bagby, Man-

hattan, violinist, Mabel Leffler, Manhattan, pianist.

A concert was given Thursday afternoon by Ignazio Tello, Topeka; Ralph Page, Emporia; Otto L. Fischer, Wichita; Katherine Kimmel, Manhattan; Carl A. Preyer, and Frank E. Kendrie, Lawrence. The third program by Kansas artists, given Friday night, was by Katherine Dotson, Newton; Arthur Uhe, Lindsborg; D. A. Hirschler, Emporia; Justine Regler, Newton; Henry V. Stearns, Topeka; Henry E. Malloy, Hays.

The feature concert of the convention was given by Vera Poppe, cellist, and Lyell Barber, pianist, under the auspices of the Washburn fine arts department and Kansas State Music Teachers' Association. Because of illness, Ernest Davis, tenor, was unable to fill his part of the scheduled program. Miss Poppe displays much feeling and tone power in her interpretations. She especially pleased her hearers with an original rendition of "The Song of Pan" which the audience insisted that she repeat. Mr. Barber gave numbers to fill the vacancies in the program caused by Mr. Davis' illness. R. Y.

## FAMOUS CANTOR ARRIVES

Kwartin of Buda-Pest Will Appear in U. S. for War Victims

Cantor Kwartin, who for many years officiated as head cantor for the largest Jewish congregation in the world at Buda-Pest, received a rousing welcome from 100 delegates representing 750,000 members of the American Jewish organizations when he arrived here on the Adriatic last week. He will devote a large part of his time in this country to raising funds for Jewish war sufferers in Hungary, the Ukraine and Poland. Mayor Hylan received him at the City Hall Monday.

The first American appearance of Cantor Kwartin will be made at the Metropolitan Opera House on Tuesday evening, April 27. He will be assisted by a chorus of 100 voices and an orchestra under Dr. Anslem Goetzl.

## BERKSHIRE QUARTET QUILTS

Chamber Music Ensemble Fostered by Mrs. Coolidge to Disband in Fall

Formal announcement was made this week that after Oct. 1 of this year, Mrs. F. S. Coolidge will disband the Berkshire String Quartet, whose personnel consists of Hugo Kortschak, first violin; Jacques Gordon, second violin; Emil Ferir, viola, and Emmeran Stoeber, cello.

The quartet, which has been recognized as one of the leading string quartets in this country, was founded in 1918 by Mrs. Coolidge and has made many successful appearances since that time, taking part in the annual chamber music festivals given at Pittsfield, Mass.



## Italian Works Again Dominate



## Repertory of the Metropolitan

Of Thirty-five Operas Presented, Twenty-three Were in Language of La Scala, Nine in French and Three in English—Return of Wagner Outstanding Event of the Year—"Blue Bird" and "Butterfly" Lead All Works in Number of Performances—Caruso Adds Important New Role in "La Juive," Farrar Has Personal Triumph in "Zaza"—Florence Easton and Orville Harrold Come to Fore—New Successes for American Singers—Hadley's "Cleopatra" Remains in Répertoire

THIRTY-FIVE different operas were sung at the Metropolitan Opera House in the season which ended this week. Of these twenty-three were in Italian, nine in French and three in English. Those in the vernacular were "Cleopatra's Night," the new work by the American, Henry Hadley. Weber's "Oberon," which in three seasons has become one of the most loved works of the répertoire, and the newly translated and re-mounted "Parsifal." The Wagner music drama had six performances,

"Oberon" five, and the Hadley work, four, the last-named having been combined twice with "Le Coq d'Or," once with "L'Oracolo" and once with "Pagliacci." The announcement that the Hadley work will be retained in the répertoire has attracted additional attention to this latest American opera. At one of its four performances the composer himself was the conductor. Mme. Alda sang the title rôle at all performances.

Most significant of the events of the year, as marking the return of the Wagnerian works, was the performance of "Parsifal," with a cast including a number of Americans. Several nearly all-American casts in various works during the year served again to demonstrate the admirable abilities of native artists.

Among new singers, Orville Harrold, the American tenor, had an altogether successful season. The rise to popularity of Florence Easton, now recognized as one of the ablest artists at the Metropolitan, also was significant of the increasing prestige of the American artist. In "Parsifal," in "Madama Butterfly" and in "Oberon," in addition to other rôles in which she had been heard before, she won universal praise.

### New Triumphs for Caruso and Farrar

Caruso gained a new triumph with the rôle of Eleazar in "La Juive," and Geraldine Farrar had a sensational personal success in "Zaza." Otherwise the novelties of the year brought forward no unusual achievements under the star system that rules American opera.

Puccini remained the most popular, judging by the number of performances given, of the composers represented in the Metropolitan opera season. Twenty-five times during the season it was Puccini who provided the musical fare. Eight times the audience applauded "Madama Butterfly" (seven times with Geraldine Farrar, once with Florence Easton); "Tosca" was given five times, "Manon Lescaut" four, "La Bohème" four, and the triptych four times.

Verdi was second in number of performances, with seventeen. "Aida," "Rigoletto," and "La Forza del Destino" each had five presentations, and "Il Trovatore" two. The convent scene from "La Forza del Destino" also did duty at several concert and benefit performances.

Although represented by only two operas, Leoncavallo stands third in the list of composers favored by the répertoire, with thirteen performances. This was largely due to the personal triumph of Mme. Farrar in "Zaza," which had seven performances. "Pagliacci" was given six times.

The nine operas given in French were "Carmen," "Manon," "Faust," "Samson et Dalila," "La Juive," "Le Prophète," "Le Coq d'Or," "Marouf," and Albert Wolff's "Blue Bird," which led all other French works in number of performances, with eight, including special matinees.

### Three Russian Works Given

Russian opera was represented by one work sung in French, "Le Coq d'Or," and two in Italian, "Boris Godounoff" and "Eugene Onegin," the last named being one of the year's novelties and accorded four performances. Among the year's revivals, "La Juive," in which Caruso achieved one of the most memorable successes of his career, had seven performances, and thus was second only to "The Blue Bird" and "Madame Butterfly." "Le Coq d'Or" and "Carmen" also were given seven performances each. Of the other works of the répertoire no one was given less than two performances.

Gounod's "Gallia," Verdi's "Requiem," Rossini's "Stabat Mater" and "Missa Solemnis," were among sacred works sung at Sunday night concerts, in addition to scenes from the operas and various solo, duet, quartet and other concerted numbers.

Following is a record of performances as given out by the press department of the Metropolitan:

### Operas in Italian

Verdi: "Aida" (5), "Il Trovatore" (2), "Rigoletto" (5), "La Forza del Destino" (5). Total 17.

Puccini: "La Bohème" (4), "Madama Butterfly" (8), "Tosca" (5), "Manon Lescaut" (4), "Il Tabarro," "Suor Angelica," "Gianni Schicchi" (4). Total 25.

Donizetti: "L'Elisir d'Amore" (5), "Lucia di Lammermoor" (4). Total 9. Rossini: "Il Barbiere di Siviglia" (4), "L'Italiana in Algeri" (4); Total 8. Leoncavallo: "Pagliacci" (6), "Zaza" (7); Total 13. Mascagni: "Cavalleria Rusticana" (5). Montemezzi: "L'Amore dei Tre Re" (3). Leoni: "L'Oracolo" (5). Flotow: "Marta" (4). Moussorgsky: "Boris Godounoff" (3). Tchaikovsky: "Eugene Onegin" (4).

### Operas in French

Bizet: "Carmen" (7). Massenet: "Manon" (4). Gounod: "Faust" (6). Wolff: "L'Oiseau Blue" (8). Saint-Saëns: "Samson et Dalila" (5). Halévy: "La Juive" (7). Meyerbeer: "Le Prophète" (5). Rabaud: "Marouf" (2). Rimsky-Korsakoff: "Le Coq d'Or" (7).

### Operas in English

Hadley: "Cleopatra's Night" (4). Weber: "Oberon" (5). Wagner: "Parsifal" (6).

Oratorios—Gounod: "Gallia" (2). Verdi: "Requiem" (1). Rossini: "Stabat Mater" (2), "Missa Solemnis" (1). Total 3.

The list included six double bills, one triple bill, and three special performances consisting of acts from various operas. The double bills and the number of performances given them were: "L'Oracolo" and "Pagliacci" (4); "Cavalleria Rusticana" and "Pagliacci" (1); "Cavalleria Rusticana" and "Le Coq d'Or" (4); "Cleopatra's Night" and "Pagliacci" (1); "Cleopatra's Night" and "Le Coq d'Or" (2); "L'Oracolo" and "Cleopatra's Night" (1).

The triple bill was "Il Tabarro," "Suor Angelica," "Gianni Schicchi," four performances.

### The Final Double Bill

"L'Oracolo" and "Pagliacci" opened the next to last week of the Metropolitan season on Monday night. Not only did Mr. Scotti repeat his masterly characterization of Chim-Fang, in the first of the two short operas, but he sang uncommonly well. Adamo Didur's *Win-Shee* again was a very admirable study. Marie Sundelius, as *Ah-Yoe*, failed to project the tragedy of the rôle, but sang prettily. Paul Althouse, Louis d'Angelo, Cecil Arden, Pietro Audisio and little Ada Quintana were other members of the cast in the gripping little musical melodrama.

Caruso was, of course, the star of "Pagliacci," although he has sung better. Claudio Muzio was the *Nedda*, and Amato a somewhat hollow-voiced but otherwise convincing *Tonio*. The most appealing singing of the opera was that of Laurenti as *Silvio*. Bada also did nicely as *Beppe*. Mr. Moranzoni conducted both operas. O. T.

### An Eighth and Last "Butterfly"

"Mme. Butterfly," the reigning favorite of the repertory, was given for the eighth and last time of the season on Wednesday night. Farrar was, of course, in the title rôle; Lazaro was an agreeable, if not statuesque *Pinkerton*; Scotti was the same gentlemanly *Sharpless*. Jeanne Gordon replaced Rita Fornia as *Suzuki* and, as always, awakened wonder with her luscious voice. Moranzoni conducted.

### Last Hearing of "Zaza"

For the last time this season, the Metropolitan Opera House overflowed, on Saturday evening, to hear (and see) Geraldine Farrar in "Zaza." The excellent work of Kathleen Howard as the mother of the music-hall star, and of Minnie

Egener as the maid, were as usual in evidence; so was the acting of Amato as *Cascart*, and the pretty baby ways of Ada Quintana as *Toto*; but the honors of the evening went to Miss Farrar and to Martinelli, who replaced Crimi as *Dufresne*, much to the betterment of that rôle. Large numbers of standees shrieked their joy at Mr. Martinelli's highest and longest sustained notes; while large numbers of young girls—could one say "settees?"—flung flowers at their idol, and their idol in what a rôle! Only a few years ago, it would have displaced any such from her pedestal, but now—O, tempora! O, mores! C. P.

### "Eugene Onegin" Heard for Last Time

"Eugene Onegin," sufficiently Latinized to draw outbursts of joy once more from the huge audience of Italian standees, had its last hearing for the season on Friday night. What pleasure this work offered must go to the principals, De Luca, Muzio, Martinelli, and Didur, who essayed their rôles with the vocal understanding of their previous performances. All the artists, especially Muzio, were the objects of vociferous encomiums. Jeanne Gordon appeared for the first time as *Olga*, and sang well. Mme. Berat, who took Mme. Howard's place because of the latter's illness, enacted her rôle with much feeling and dependable vocalism. Bodanzky conducted. F. R. G.

### "Blue Bird"

The final "Blue Bird" of the season was given at a special matinée on April 16. The cast was as usual, save that Gladys Axman appeared in place of Florence Easton and Thomas Chalmers sang the *Dog*, which he has done since the departure of Mr. Couzinou. The performance was an especially interesting one and went with much "snap." Mr. Wolff conducted, of course. J. A. H.

### Easton in "Prophète"

New interest and added vocal quality were given the final performance of "Le Prophète" at the Metropolitan on Thursday evening, by the first appearance this season of Florence Easton in the rôle of *Bertha*. She sang very beautifully and gave the part more dramatic significance than ordinarily accrues to it. Her death scene was particularly well done. Caruso as *Jean of Leyden* and Mme. Matzenauer as *Fides* repeated their previous successes and other rôles were in familiar hands. The ballet, with Rosina Galli and Bonfiglio, was the usual delight. Mr. Bodanzky conducted. O. T.

### KARLE SINGS IN BOSTON

#### Tenor Appears in Recital Before A Jordan Hall Throng

BOSTON, April 14.—Theo. Karle was heard in a song recital last Wednesday evening at Jordan Hall. An audience of generous proportions gathered to hear in the flesh the popular tenor it has heard more often in the records. Mr. Karle sang only in Italian and English, principally the latter, and obviously pleased his hearers by his agreeable voice, particularly his high notes in *mezzo-voce* and falsetto, and his satisfactory portrayal of straightforward sentiment.

Musically the best songs on the program were "The Lament of Ian The Proud" by C. T. Griffes, an engaging arrangement of "My Pagan Love" by Harty, and two Negro Spirituals to which he was compelled to add a third. The singing of the spirituals was open to criticism, however, for the tenor lost the essential rhythmic pulse in trying for "expression" and he also sang them as if he thought they were humorous songs.

The audible laughter of the audience proved that Mr. Karle made the spirituals funny, but that he thereby missed their spirit; for although they are quaint, they are distinctly *not* comic to any one who understands the Negro and the circumstances under which these musical treasures were evolved. C. R.

#### Impresario of Havana Theater Arrives With \$120,000 Check for Caruso

The statement that Caruso would receive \$10,000 a performance in Havana, Cuba, was confirmed a few days ago, when Impresario Bracale, of the National Theater in Havana, arrived in New York the other day with a certified check for \$120,000 and an offer. He said President Menocal of Cuba had given him moral and material assistance in promoting the opera season there and Caruso had to accept. Subscribers will pay \$35 for a seat and \$1,200 for a box. The season opens May 10 and Caruso will go directly there after he completes his week's engagement in Atlanta with the Metropolitan forces.

## MARIE TIFFANY

Soprano,  
Metropolitan Opera Co.



In Joint Recital with  
LOUIS GRAVEURE AT  
Olean, N. Y., April 9th

Olean Evening Herald, Apr. 10:—"Miss Tiffany's voice is a pure soprano, of considerable power and excellent quality of tone. Her stage presence was wonderfully pleasing."

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## Music Festival Week

May 2d to 9th

Henry Edward Malloy, Director  
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Fort Hays Kansas Normal School  
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Presents

1. MME. JULIA CLAUSSEN, Prima Donna Mezzo of the Metropolitan Opera Company, and PAUL ALTHOUSE, foremost American Tenor, also of the Metropolitan Opera Company in Joint Recital Sunday Afternoon, May Second.
2. MAX ROSEN, America's greatest Violinist, Sunday Afternoon, May Ninth.
3. Its Chorus and Orchestra and Oratorio Trio consisting of Grace Kerns, Soprano; Frederick Gunster, Tenor; Edgar Schofield, Bass; In HAYDN'S "THE CREATION," Sunday Evening, May Second.
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Dear MUSICAL AMERICA:

A wag suggested to me that a law should be passed, making it compulsory to have the eyes and ears, also the livers of the recognized musical critics examined at least twice a year. His argument was that if their eyes are out of order, and their ears are out of order, they cannot see and hear correctly, and furthermore that this would disturb their livers, which would get into their criticisms, with results fatal to the reputation, and certainly to the comfort, happiness and prosperity of the unfortunate persons who were the victims of their surgical operations.

Much of the trouble with the critics, and a great deal of the general attitude of resentment on the part of the musical-loving public toward them, and on which, by the bye, let me say, some of them pride themselves, is really due to the almost inhuman work which they have to perform. It is not merely that they have to write their notices in a hurry, so that they will appear in the next day's morning or evening papers, but that they have to hear too much music. A person who hears in a week perhaps an opera or two, a symphony performance, maybe a recital by some great artist, has all the satisfaction and joy that come therefrom. But think of the critic, who sometimes is expected to "cover," as they call it, four or five, or even six performances a day, during the season, and also expected to write about them intelligently. And that with barely time enough to get the matter out on the typewriter, and very often compelled to leave a performance before it is over, to get such matter as he does concoct down to his newspaper office in time, before the deadline, as it is called, and which on some papers is now put at 11 o'clock.

I am impelled to return once again to the critics, for the reason that one of them, a man whom I greatly admire though I do not always agree with him, namely, Henry T. Finck of the New York *Evening Post*, recently wrote an article which might be termed "The Revolt of an Honest, Conscientious and Able Critic and his Public Refusal to Be Classed with the Musical Twins, Namely, Krehbiel of the *Tribune*, and Henderson of the *Sun* and *Herald*."

And it seems it all arose from the fact that sometime ago, the editor of *Munsey's* commissioned William J. Henderson to write an article on orchestra conductors, and published in a footnote to this article the declaration that "among the American musical critics, only two rank with the writer of the article (William J. Henderson) in length and distinction of service" and named Mr. Finck as one of the two, which prompts Finck not only to repudiate the distinction but to ask "What does a mere magazine editor know about such things?"

Taking as his subject of his drastic review of the critical situation as it concerns the great conductors of the symphony orchestras and especially Mr. Henderson's declaration that "Josef Stransky is not regarded by leading critics as a conductor of the first rank," Mr. Finck declares that as he does regard Stransky as a conductor of the first rank, this statement excludes him from the list of leading critics, to which he adds that thank heaven he is not a leading musical critic, if the term is to be applied as it

has been applied by the editor of *Munsey's*, who came to the conclusion that the leading critics were Henderson, Krehbiel and Finck, which, of course, leaves Aldrich of the *Times* out in the cold, and all those who write for the evening papers.

I am rather glad that the editor of *Munsey's* did not include Mr. Aldrich of the *Times* in his triumvirate, for the reason that apart from certain attacks that Mr. Aldrich has made on Mr. Stransky, he is as a rule not only able but very fair—at least I have found him so—though his writing is, as we all know, somewhat academic and dry.

Of course, the musical papers would not be considered to be worthy of even mention, which emphasizes Mr. Finck's declaration as to the ignorance of a mere magazine editor in such matters.

Mr. Finck, however, goes further than to voice his repudiation of the honor conferred upon him by associating him with Krehbiel and Henderson, and delivers this important and significant charge, to the effect that the various Philharmonic conductors not only had to submit to any amount of hard work but to being violently belabored. He says that ever since he has been musical critic of the *Evening Post*, that is for forty years, "every great musician who has been associated with the Philharmonic since that time as conductor has been persistently and violently attacked."

Some day, when occasion warrants, it may be well for those with the knowledge of the facts and sufficient courage to bell the cat and publicly state why this was so, and what were the influences behind these attacks. And when that situation is dragged into the light of day, it will create one of the greatest sensations the musical world has known in half a century.

In order to back his charge, Mr. Finck relates how he was practically the only one of our prominent and leading critics who received commendation from the great conductors of the Philharmonic, through the years, by reason of his sympathy for their work, though he admits that at times he considered himself warranted in criticizing them. But he never took a persistently hostile attitude. In enumerating these conductors, he names Theodore Thomas, Anton Seidl, Wassily Safonoff, Gustav Mahler and Josef Stransky. He tells us how Theodore Thomas, "a first-class conductor and America's greatest musical educator, was often treated by the leading critics with downright ferocity, and how Thomas was affected thereby, how greatly he took it to heart, and how he often declared that such criticism had a paralyzing effect on the mind."

Anton Seidl, surely, as Mr. Finck says, the greatest, the most inspired conductor this country has ever known—and he does not even except Nikisch—used to sit in despondent silence, wondering if he really was as bad as the critics had painted him.

He tells us how Gustav Mahler, acknowledged in Europe not only as one of the greatest conductors of his time, but as one of the foremost composers (by the bye, they are giving Mahler Festivals abroad) when in New York as conductor of the Philharmonic, he was so maltreated that his health positively broke down.

Mr. Finck refers to David Bispham's recently published Memoirs, and quotes Bispham as writing: "It is extraordinary how generally musical reviewers attempt to impede rather than assist artists in their work and to destroy rather than uphold well-established reputations."

And then Mr. Finck takes up the most recent case of a conductor of the Philharmonic of merit, namely, Josef Stransky, to illustrate the cruel, deliberate injustice to which he has been subjected by the cabal of critics—for a cabal it is. He gives his reasons why he considers Stransky a first-class conductor.

However, Mr. Finck could have gone a point farther—and I am surprised he did not do so—and he could have made his charge all the more forceful, all the more damning, had he quoted what the very critics who have of late been persistently maligning Stransky, said of him when he first came here, when they praised him to the limit, so that if there was any justification for what they have been saying the last few years, it would have to be because Mr. Stransky has deteriorated since he came here, which we all know is not so.

Taking up the declaration by Mr. Henderson in the article in *Munsey's*, that Stransky's success with the Philharmonic has been largely due to the loyal support accorded him by the directors of the organization, Mr. Finck asks the pertinent question, "Why do these directors loyally and unanimously support him? The answer is quite simple. Because

Stransky has nearly trebled the subscription list since his engagement, and because this season 36 out of 44 Philharmonic Carnegie Hall concerts were given to sold-out houses."

Has it been forgotten that when Paderewski played his own Concerto with the Philharmonic at a special concert, the great virtuoso led Stransky out to share the applause which followed it—a compliment he had never paid any conductor before?

I have no particular reason to defend Mr. Stransky or to take the position that Mr. Finck does, but I do feel called upon to raise my voice, with whatever power it has, against a cabal of certain critics who have finally reached a point of self-sufficient, autocratic assumption of omniscience in all matters musical, and have gone the length, as Henderson did some time ago, to proclaim that about the only satisfaction they have from their work is that it has aroused the animosity—and let me add, the disgust—of thousands of people. And all this was apropos of a eulogy of his dear friend and associate, Mr. Krehbiel of the *Tribune*.

\* \* \*

An opportunity was given me the other night to be on the stage of the Metropolitan Opera House during a performance—an opportunity which is rarely afforded, so severe is the discipline maintained by Mr. Gatti-Casazza. It came on the occasion of the 1000th Free Concert for the People, given under the direction of Charles D. Isaacson and under the fostering care of the New York *Globe*. The one thing that struck me was the marvelous discipline that prevailed. There had to be several sets, necessitating some change of scenery, also considerable use of the limelight to illustrate some of the numbers of Lada, that sweet and charming little American dancer. Now in the olden days, even to some extent in these times, there would have been an amount of noise and shouting and yelling by stage managers and stage hands. But on the Metropolitan stage, everything went smoothly, without a sound, a cry, a call. The stage manager made a few signs with his fingers. Everything worked as if touched by magic hands. And it has to be so, when we consider the number of different performances that are given during a season in the Opera House, which necessitates, immense though the stage is, virtually clearing everything away after a performance, in order to bring in the scenery and appointments for the next—not as in most of the theaters, where there is a run, where they have the same scenery and accessories night after night.

Years ago I remember being on the stage one night, to meet Edouard de Reszke. This was during the Abbey regime, if I remember. And what a hullabaloo there was! What confusion! Not so under the wonderful direction of Giulio Gatti-Casazza and his really extraordinary corps of assistants. All of which shows the master hand as well as the master mind, and should remind us, especially those who are at times apt to criticize the great Italian impresario, that the work of giving opera as smoothly as he does, so that a first night goes just as well as if the performance had been given for weeks before, is not the simple thing that so many believe. And when we add to this the jealousies and conflicting claims of artists, the liability of the disturbance of a program through sickness, the urge of friends for places for their protégés, the influence of inclement weather on the company—can you wonder that Impresario Gatti wears a mask?

While the concert was in progress, I was able to exchange greetings with Richard Hageman, who is coming more and more to the front all the time, as a conductor, and particularly as an accompanist of rare ability. Way back I expressed my appreciation of Hageman's abilities, and I often wondered why he did not get more chance at the Opera.

Ran up against Martinelli, who perhaps came to see how his brother artist, Crimi, was getting along. Martinelli has gained somewhat in weight, but has a good figure. He has a very charming personality.

Scarcely had I left him when I bumped up against Crimi, who was one of the heroes of the night. After he had sung, a number of Italian ways up in the top of the gallery, hanging on to the rails, screamed their enthusiasm with "Bis! Bis!" He was just saying good-bye to his wife, when I met him, previous to her going up into the Astor box, next to which, in the Golet box, I spied the Hon. Murray Hulbert, much in the public eye through his connection with our system of docks, and also highly regarded in musical circles, for such interest as this administration has taken in music

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 219



William Simmons, Who Gave Up a Successful Commercial Career to Become a Concert Baritone, in Which Capacity He Has Fully Justified the Transition

for the people in the parks, has been largely due to his insistence and persistence. Hulbert, you know, could have had the nomination for the mayoralty, while he was a member of Congress, had he so desired.

Lhévinne, the pianist of the concert, explained to me with an inimitable shrug that he was both wet and hungry. Evidently he must have been stalled by the railroad strike somewhere out on Long Island. It did not, however, seem to interfere with his playing, which roused the house to the height of enthusiasm.

Apropos of pianists, I witnessed a very curious scene when the grand piano which had accompanied one of the singers was dragged off the stage in order to make way for a noble Steinway grand which Lévinne uses exclusively.

Looking handsomer and younger than ever, Helen Stanley, one of the singers, bade me welcome, and that gave me a chance to shake hands with the noted manager, Loudon Charlton, who not long ago became her husband. Lucky man, to be married to so fine an artist and lovely a woman.

Smiling benignly as he came on to the stage to do his various stunts in the way of speeches and introductions, was the boyish Charles D. Isaacson, to whose unique enterprise is due this wonderful series of concerts that the *Globe* has given all over the city, and which have been heard by two or more millions, and in which something like 1500 artists, ranging from the highest to those less well-known, have given their services. Isaacson is a miracle of calm assurance, backed, however, by real ability and vision. What that young American newspaper man had to go through, even with the assistance of clever Miss Roden, his personal representative, can scarcely be imagined. How he has engineered, on an average, 6, 8 and even 10 concerts a week, besides getting up a music page for the *Globe* every week and writing for a dozen or more leading periodicals, is something probably known, outside himself, only to the very sweet little lady, his charming, intelligent and most helpful wife, who sat, beautifully but simply dressed, in one of the parterre boxes.

A gorgeously handsome woman swept by me, as she came off the stage amid a perfect volcano of enthusiasm. It was Besanzoni, the marvelous-voiced contralto, her fine face set off by a wealth of black hair, and with a costume which in its close-fitting dress suggested the Venus of Milo, with beautiful arms, however, as if that lady had been clothed in

[Continued on page 8]



## MEPHISTO'S MUSINGS

(Continued from page 7)

the latest edition of what a friend of mine termed "the Vamp's Appeal."

When I saw your Editor starting to walk across the stage, to call out Isaacson, in order to present him with a large silver vase and a jewel from admirers, and start to address that sea of faces, I wondered how many in the great audience realized that he had practically risen from a sick bed to pay tribute to one of his youngest confrères, as an incident of half a century's work and devotion to a great cause.

One of the concluding numbers of the program was a sheer delight, and that was when they gave Charles Gilbert Spross's beautiful song, "Will o' the Wisp," with sweet-voiced Miss Hubbard singing the words in the wings, and that most delicious, elf-like personality, Lada, dancing to it in the moonlight. No wonder the audience insisted on its being performed a second time! No wonder they called Lada out! But the audience had no idea that it took three of us to drag Charles Gilbert Spross from behind the scenes, where he was hiding, to the front, and almost throw him into Lada's arms, so that she might bring him before the curtain to answer the plaudits that acclaimed them both.

Surely the night was a triumph for all concerned—for Isaacson—for the *Globe*—and it came as a splendid climax to the work that they have all been doing to arouse an interest in music among the great mass of the people who still have to learn that there is more in the music of the masters than they ever dreamed of in their philosophy.

Richard Aldrich, the veteran music critic of the *New York Times*, in writing about the performance of a noted pianist, said of him that "he plays with unmistakable authority, but it seems too often the authority of the schoolmaster."

This touches on a matter which has often been under serious discussion, namely, in how far can a great artist or a great actor maintain his position and his standard, if he devotes his activities between performances in public to teaching?

From my long experience, I would say that the two things do not go together. And that is why I think Mr. Aldrich's criticism was not only justified, but timely. The artists of established standing and reputation who are giving lessons, when they come before the public to play or sing, carry with them unconsciously the mannerisms, the habits, the atmosphere of the school room. This somehow or other gets into their playing, or their singing, or their acting, and that is why the critics find that they have become, in a sense, stilted, mechanical.

This was said of a great character actor whom I knew years ago. He was a man of wonderful ability, artistic power, to which he added a conscientiousness that was extreme. He had played many leading rôles in the great dramas and the great comedies. His name was a household word. As he grew in years and his services on that account were less in demand, he took up teaching. Some of the aspirants for fame on the stage who studied with him became very prominent and successful.

Every now and then the managers who knew him, his ability and standing, would engage him for some rôle for which they thought he was particularly fitted, and yet whenever he appeared there was a certain disappointment, a certain feeling that he was rather showing how the part should be acted, than doing it—in other words, that he was giving a demonstration in acting, rather than giving the role the spontaneous expression which could alone carry conviction.

So you see, behind Mr. Aldrich's criticism there is a good deal more than appears on the surface. The moral is that you cannot serve two masters. Either you must be an artist or a teacher. The two professions do not go together—that is, not successfully.

Time brings its revenges. I have referred to the injustice in the payment of those who compose a popular song, namely, that nearly all the royalties go to the composer and a pittance goes to the man who wrote the words. But it seems that in the case of "Dardanella," which has already sold over a million copies, so they say, Felix Bernhard, who wrote the music, only got \$100, while John A. Black, who furnished the words, got over \$50,000 in royalties.

This does not show that the words were any better than the music of this popu-

lar piece, but does seem to point out that John A. Black was a better business man than Felix Bernhard.

Bernhard says he accepted the hundred dollars from McCarthy & Fischer, the publishers, on their representation that "Dardanella" was a poor seller because it was so difficult to play, and that the publishers had also predicted that the song would not sell.

Incidentally, also, the case shows what it means when a song becomes popular in this country. Fifty-thousand copies is a comparatively small edition for a successful work. But the music publishers need a big success now and then, for a great deal of the music they bring out, especially of the popular style, lies on the shelves of the dealers accumulating the dust of the streets.

Writing of publishers reminds me that a well-known musician and composer, who has brought out a number of very successful works, in telling me of his experience with them, said that any man who had dealings with the Ditson house, or the Schirmers, or the John Church Co., and a few others, might be assured of getting an absolutely square deal. He would receive at regular intervals statements with regard to the sales, and his royalties, all of which would be sure to be accompanied by a check in full payment therefor.

With some other concerns, however, said this composer, the statements were sent in in such a confused manner that it was impossible to make head or tail of them, and there was rarely ever anything, even when the sales were large, left for the poor composer.

It seems I made a slip in a recent letter, when I spoke of the favor which Yvonne Gall of the Chicago Opera Company had won, and referred to the fact that at her début she was not so well received. Polly Gerts writes me from Chicago that she reads my effusions every week with pleasure, and that while she generally agrees with me and accepts my statements, at the same time I was mistaken with regard to my reference to Yvonne Gall, and that evidently I was thinking of Genevieve Vix.

My pretty correspondent—for anybody by the name of Polly Gerts must be pretty—is right. I was thinking of Genevieve Vix. I did write about Yvonne Gall. My hands are up! I trust I may be forgiven.

Did you ever hear Berthe Baret, who looks not more than 17 or 18, and yet has Mme. in front of her name? She's a French violinist, you know, and won the first prize at the Brussels Conservatory, with distinguished honors, a few years ago.

I heard her recently, and she did something which some of the greatest violinists have failed to do, namely, she touched me. She has a fine tone. The critics, I know, have spoken of her technique. They have spoken of her power to interpret the compositions she plays with *nuances* that are delightful. Some have spoken of her singing tone, her artistic phrasing. Others have referred to her unerring intonation. Others spoke of her richly gifted musical nature. Leading critics have referred to her superb bowing, to the beauty and purity of her style.

But the one quality which endeared her to me and left an indelible impression, was, as I said, that she touched me. There are very few of whom that can be said, and said with truth.

Some time ago, in speaking of the death of the late lamented Cleofonte Campanini, I referred to the report current in Chicago at the time, that Harold McCormick, who is the principal supporter of the Chicago Opera Company and makes good the annual deficit personally, so it is understood, had presented Mme. Campanini the widow, with the full amount called for under the contract with Mr. Campanini. I understand that this is an error, and that Mme. Campanini received no such sum from the opera company.

Let me take the opportunity to correct another misstatement, which I believe appeared in your own columns, to the effect that Mr. Herbert Johnson, who had charge of the business department of the Chicago Opera Co. latterly under Mr. Campanini and continued in that position to the close of the season, was about to go to Europe for the purpose of selecting artists for the next season.

Mr. Johnson is authority for the statement that he has no intention of going to Europe for such a purpose, but will remain here to look after the affairs of the organization. I believe it has not yet been decided who will represent the

organization in Europe for the purpose stated.

Some of those who are interested in the forthcoming memorial concert in honor of the late Oscar Hammerstein, have, I understand, taken exception not to the concert but to the purpose for which the funds are to be raised, and which purpose, it has been announced, is the establishment of one or two scholarships for violinists at the American Academy in Rome.

As stated by a prominent politician who was appealed to, and who knew the late Mr. Hammerstein intimately it was as follows:

"It will give me pleasure," said this gentleman, "to be of any assistance in the project to raise a memorial to Mr. Hammerstein, whom I knew and whom I greatly admired. But that the money should go to found scholarships in Rome, is virtually to declare that such education as can be obtained there cannot be obtained in this country—a position to which I am absolutely opposed."

It seems to me that there are many who feel the same way, certainly those who, like your Editor, have been proclaiming that the day has gone by when it was necessary to go to Europe for a musical education. Let me suggest, therefore, that it might be well, before it is too late, to have the memorial take some other form, especially as it is well known that Mr. Hammerstein's greatest pride was to develop a great artistic opera house in his own country, and that his venture in London was rather to demonstrate what an American could do, and what American artists could do, than it was because he considered he had neither friends, appreciation nor honor at home.

The Oratorio and Symphony Societies' Festival Week at the 71st Regiment Armory, of course couldn't come to an end without some kind of a muss. A good many people were naturally surprised that Mme. Tétrazzini, who had been announced to sing the "Inflammatus" at the last concert on Sunday, was suddenly replaced by Mme. Schumann-Heink, who of course acquitted herself nobly.

Behind that change there is a story which illuminates one of the difficulties that artists and conductors have to contend with, and which involves the question of great artists having to come to rehearsals, which it is well-known they dislike to do, on the ground that they know their business and they do not care to exhaust their powers for the sake of others.

Now it seems that Dr. Damrosch insisted that Mme. Tétrazzini should come to a rehearsal for the concert. Mme. Tétrazzini said that she knew the "Inflammatus," and that as she was to be accompanied not by an orchestra but at the piano, it was not necessary for her to go to a rehearsal, but she would send her accompanist, to whom Dr. Damrosch could explain whatever he desired. Dr. Damrosch insisted on Madame's coming.

## SOUTH AMERICA TO HEAR SPALDING AFTER EUROPE

American Violinist Will Visit the Latin Republics for First Tour This Summer

Following his tour of Europe as soloist with the New York Symphony Orchestra, Albert Spalding, the American violinist, will make his first tour of South America during the coming summer. Mr. Spalding will sail from New York on the *Adriatic* on April 22, and give his first European concert in Paris on May 4. It was in the first city of France that he made his professional début with Adelina Patti, about ten years ago.

After a series of concerts in the principal cities of England, France, Belgium, Holland, Switzerland and Italy, where he will appear, both as soloist with the New York Symphony on their first continental tour, and also give a series of violin recitals, he will sail from Liverpool on July 2, after his last concert at Queen's Hall, London, for South America.

This tour, which was postponed at the time of his enlistment in the American Aviation Service, three years ago, will be of three months' duration, and will include all the principal cities of South America. He will return to New York just in time for his first recital at Carnegie Hall, which has been booked for Nov. 20. As his present season opened early in October this will give him almost two solid years of consecutive concerts on three continents, North America, Europe and South America, his only vacation during all this time being while he is traveling at sea.

to rehearsal, and stated that if she was not there by five minutes to twelve, the time appointed, he would cancel the contract. Madame did not go, and Walter thereupon cancelled the contract and engaged Mme. Schumann-Heink immediately to take Mme. Tétrazzini's place.

Now comes the curious outcome of the affair. Fearing that possibly Mme. Tétrazzini, who is known to be temperamental, might create a scene, they arranged, when she appeared in a box to attend the concert, to have two policemen there, one on each side of her. The great singer heard a few of the numbers and then left, with the policemen at her back, escorting her out of the auditorium. The result, so I hear, is that Mme. Tétrazzini has brought suit against the directors of the Festival and everybody concerned, including our dear friend Walter, for heavy damages to her reputation and her feelings. The amount is variously given as being between \$20,000 and \$50,000. Will she take a mortgage on the future receipts of the Oratorio Society or would she prefer cash?

If the case ever comes to trial, it will have a great deal of interest, for the reason that it can then be definitely decided with regard to the rights of conductors and artists on the moot question whether the artists shall or shall not come to rehearsal, when they know their business?

The Irish and Irish affairs are always with us. What would a daily newspaper be, without something about a ruction or other among the Irish here or in Ireland? That reminds me that a correspondent, referring to something I had written about St. Patrick's Day, which comes on the 17th of March—and with Gallic inconsistency was celebrated by most of the Irish organizations on the 15th, that being a Sunday—says that years ago there was a great struggle in Ireland between two factions as to the real date of St. Patrick's birth, whether it was March the 8th or the 9th. Samuel Lover, the noted Irish novelist and poet, wrote a poem about this, as follows:

"And some blamed the babby.  
And some blamed the clock,  
Till with all their cross questions  
Sure no one could know  
If the child was too fast  
Or the clock was too slow."

To which Lover added that, tired of the eternal faction fights over this matter, a dear old priest induced the clans to get together. And how do you suppose they did it? Why, they added 8 and 9 and thus they got March 17, which has been the saint's birthday ever since.

If only the numerous factions to-day in Ireland could get together, how happy many of us would be, especially those who have the honor to be married to an Irish lady, says

Your  
MEPHISTO.

His next tour of this country is booking very rapidly, and promises to be even more extensive than the past one.

## Prominent Singers Score With New Songs of Richard Hageman

Richard Hageman is the recipient of many enthusiastic letters from the many artists who have been using his songs on their New York programs and on their recital and concert tours. The singers are unanimous in informing him of the success of his songs with the public everywhere. Lucy Gates and Florence Macbeth write Mr. Hageman they are singing his latest song "At the Well" with such great success on their respective tours and that it invariably has to be repeated.

Such has been the artists' demand for Mr. Hageman's songs that Schirmers now publish them in two keys and also rent copies of the orchestrations.

## Berúmen to Teach All Summer

Ernesto Berúmen has just finished one of the busiest seasons of his career, appearing in New York, Boston, Chicago and Rockford. Mr. Berúmen played in eight local concerts, including three with the Duo-Art Piano. His last appearance of the season took place at a recent *Globe* concert, when he performed two piano compositions by Frank La Forge, with his customary cleancut technique and beautiful tone. Mr. Berúmen will remain all summer in New York, and will teach at the La Forge-Berúmen's studios. Three of Mr. Berúmen's talented pupils will appear in recital the first part of May.



# Chicago's Great Corporations Foster Music for Workers

**Gigantic Packing Houses and Mail Order Firms Support Employees' Orchestral and Choral Ensembles — Leading Musicians Engaged by Commercial Houses to Direct Wage-Earners' Artistic Activities**

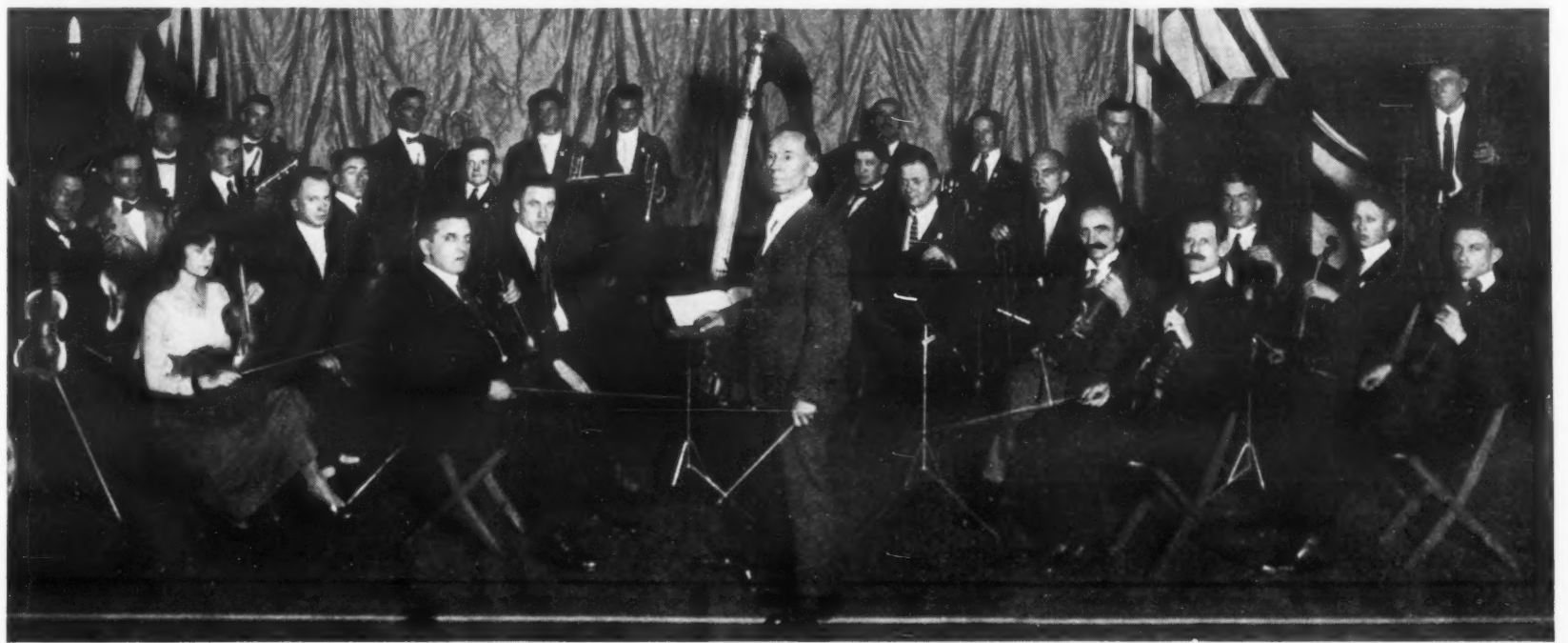
Chicago, April 18, 1920.

THE vogue of concerted singing among musical amateurs, who by this form of musical art, in a way, palliate the sordid cares of every-day life and toil, dates back to medieval times, that long-ago, when the troubadours and minstrels first disseminated secular music, and traveled from hamlet to hamlet.

Amateur choral societies have existed in America almost from the time of its discovery, but only after cities had become so well established commercially, that leisure, and thought for something more uplifting could be indulged in.

So in Chicago, choral singing, while it dates back to the earlier days of the city's growth, only reached its popular stage in the last twenty years.

Today, nearly every important business establishment possesses some form of musical body made up of its employees



**Union Stock Yard Orchestra, All of Whose Members Are Employees of Armour & Co. F. W. Andrews Is the Conductor**

From that time, the chorus has grown to a conspicuous and important musical society, which now numbers a mixed chorus of 185 singers, though there are several hundred members in the organization.

Thomas A. Pape, to whom the society owes much for its establishment, has been the conductor ever since its foundation, and has to his credit many uplifting and highly artistic musical performances at which the Chicago Symphony

fifteen years, giving monthly concerts of both popular and classic music, often of ambitious kind, and with well-known soloists as assisting artists.

Sears, Roebuck and Co. have for some years now maintained several musical bodies made up of employees of the firm, some of them members of the Choral Club, others members of the orchestra, and still others who find their relaxation and enjoyment as members of the brass band. The director of these musical activities has always been appointed and remunerated directly by the owners of the firm and there are practice rooms and other accommodations for those who belong to the musical organizations.

While the Sears, Roebuck and Co. musical societies have not given any down-town public concerts, their activities have been kept up with unusual vim and enthusiasm.

The Choral Society of Carson, Pirie, Scott and Co. is now in its fifth year, and has given in that period several concerts in the store as well as in music halls outside.

The chorus numbers about 200 singers and under the direction of D. A. Clipping, the well-known conductor, has made surprising musical progress. The singers, on rehearsal evenings, have supper served them in the lunch room of the store, so that the rehearsal works no hardship on the members. There is also an orchestra of employees, which often combines with the chorus, in the giving of concerts, and is under the direction of Frank Bilotta, an employee of the firm.

## Armour's Organizations

Two musical bodies have been established at the Armour and Company plants. The Glee Club of Armour and Company, and the Armour Orchestra. The Glee Club was organized with the small number of seventeen in 1914, and has gradually grown to forty-four members, and is under the direction of J. F. Merrill, a musician who, in his college days, was director of the Yale Glee Club. He has also been leader of various church choirs and other musical organizations.



**The Glee Club of Armour & Co., Numbering Forty-four Members, and Directed by J. F. Merrill, Once Conductor of the Yale Glee Club**

sponsored and encouraged by the heads and owners of those concerns. The idea that the cultivation of artistic pursuits and especially music, tends for greater efficiency, has gained ground and is admitted by all enterprising business men.

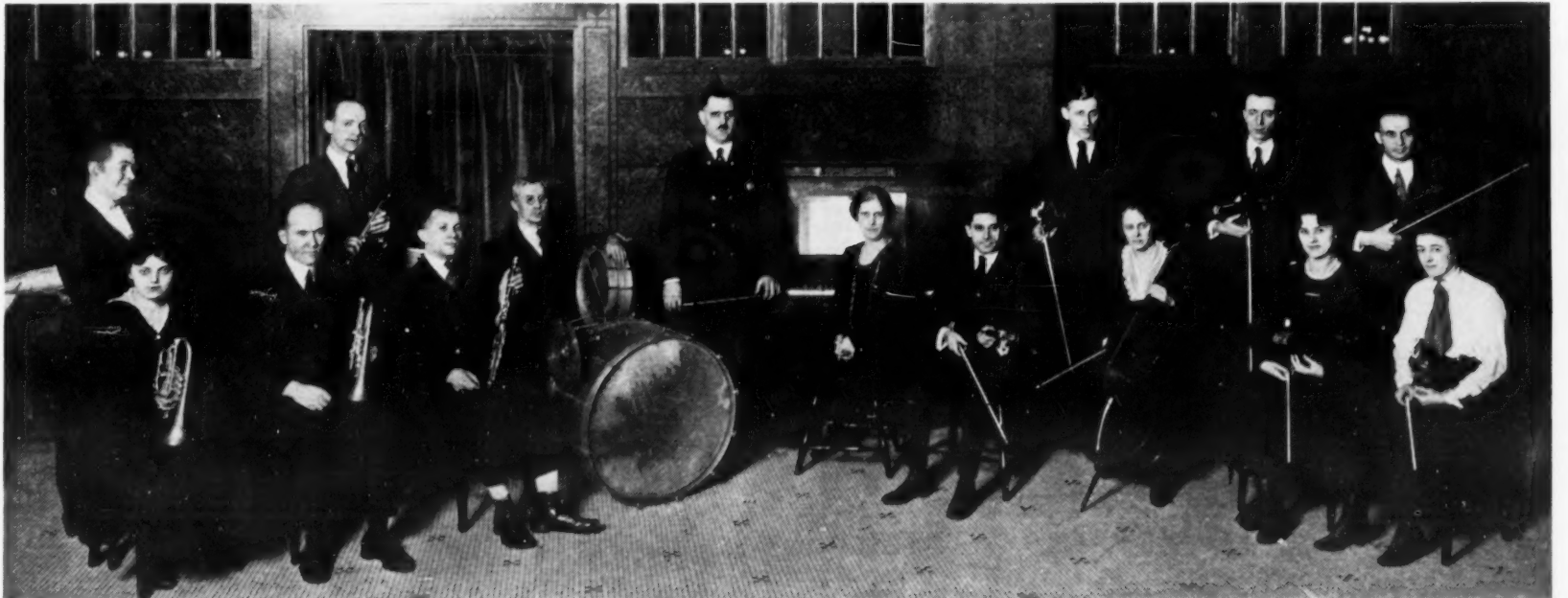
Thus, liberal encouragement has been given to organizers of musical societies within the big commercial concerns of the city, and the results have been more than gratifying, for within the last twenty years a large number of the important mercantile houses of the city have either choral societies, orchestral organizations, or both, made up of the employees, and the influence of these societies has been felt in the general attendance at grand opera, at orchestral concerts and even at the recitals of visiting musical celebrities and other musical organizations.

In detail and in the order of importance, a catalog of Chicago's industrial musical organizations ranges somewhat as follows:

Twenty years ago, enthusiasts who wished to lift up their voices in concerted song, were compelled to join either the Apollo Musical Club or one or another of the singing bodies of the city, where vocal and musical qualifications often precluded them from membership.

## Field's Society

Since the autumn of 1906, however, a new drive and urge was born in the establishment of the Marshall Field and Company Choral Society, which, itself, grew out of a somewhat timorous concert given by employees of the firm.



**Employees of Carson, Pirie, Scott & Co., a Big Department Store, Have Organized This Orchestra, of Which Frank Bilotta Is Conductor**

After working hours every Monday evening, the club assembles in the Armour general offices, where dinner is served, and at 8 o'clock the rehearsals begin, regularly with a maximum attendance of the members.

The club gave a very successful concert at Aryan Grotto last year for the benefit of the Service League for the Handicapped, and has been asked to repeat this concert for the present season. Other engagements have included an appearance with the St. Louis Symphony and concerts at Hamilton Park and at the down-town theaters. The Armour Orchestra was organized in 1917, and is under the direction of F. W. Andrews. There are twenty-five musicians in the orchestra. Much of the success of both organizations is due to the enthusiasm and abilities of the leaders, and the talents of the members.

Lately a glee club, made up exclusively of girls, was organized by employees of Armour and Company, and is known as the Armour Girls' Glee Club. It has twenty-five members and is also under the direction of J. F. Merrill.

All these clubs meet once a week, and the Girls' Glee Club is said to be the only exclusively feminine singing club among business concerns in the country.

## Dunham's Glee Club

The Chicago Association of Commerce Glee Club was organized in 1911 and has been eminently successful as an element of musical culture in the association. Under the direction of Arthur Dunham, one of the foremost musicians in the country, the club has grown to number eighty members and few organizations of its kind have given the high class concerts or have been assisted by greater artists than the Association of Commerce Glee Club.

In 1917 Galli-Curci was the soloist, last year both Florence Macbeth and Rose Lutigier Gannon were soloists and for this year's concert April 13, Titta Ruffo, the Italian baritone, has been engaged. All of these important concerts

[Continued on page 11]



**J**ASCHA HEIFETZ has completed his third successive season in America. His appearances here have made musical history, and in approximately three hundred concerts he has stirred the country as no other violinist within memory.

**N**EW TRIUMPHS now await him in England, where he makes his debut in London on May 3rd. Numerous recitals have been arranged throughout Great Britain for the season of 1920-1921 and Mr. Heifetz will also appear extensively on the continent.

**N**ATION-WIDE inquiries prompt the announcement that October 1921 will find the pre-eminent violinist again in America.

**A**MERICAN and European Tour under the management of the Wolfsohn Musical Bureau, New York, London.



# Chicago's Great Corporations Foster Music for Workers

[Continued from page 9]

have been given at Orchestra Hall and often the capacity of the house was required to find seating space for the members and their friends.

The war claimed its quota from the ranks of the club, in 1918 six active members went into the service and of these, one, Lieut. Edwin K. Orr, Jr., former secretary, lost his life.

The club has been in constant demand for its services at patriotic meetings, many concerts having been given for the benefit of the U. S. soldiers and sailors.

In addition to two choral bodies of Swift and Company, the male chorus and the Women's Glee Club, both under the direction of D. A. Clippinger, Swift and Company also has a military band of ninety pieces which is under the direction of Dr. Homer A. Drake.

This band has taken part in more than fifty concerts and parades since its or-

Montgomery Ward and Company plant.

On May 6 the Peoples Gas Club Chorus will appear jointly, with the Edison Symphony in a concert at Orchestra Hall. Both of these organizations are under the direction of Morgan L. Eastman, and the chorus is one of the latest additions to the list of musical bodies of the commercial institutions of the city.

Other musical organizations and bands, include the Hamilton Club Chorus of thirty-five male voices under the direction of Ernest H. Todd; the male chorus of the First National Bank, of seventy-five voices, under William Boeppler; The Commonwealth Edison Choral Society of 100 mixed voices under the direction of Herbert E. Hyde; Chicago Teachers' Chorus, a mixed chorus under O. E. Robinson; Chicago Railways Band, under the direction of Morgan L. Eastman; the Butler Brothers Chorus of 200 mixed voices under George L. Tenney's direction, and the Lewis Institute Chorus of

There are twenty-four sing zones and each one has its weekly sing. A piano is wheeled into the department among the desks and benches. The conductor, F. Dante, a trained musical director doing work at the bench, strikes a few notes, and in a few minutes everybody is singing "America," "Smiles" or "Down Upon the Suwanee River." About 1,500 to 2,000 persons take part in each sing.

Besides having everyone trying to sing, the participants say that they work better for the music, and they also take a great interest in music in general.

The community sing plan is gaining a foothold in several of the larger mercantile establishments of the city. In the Hyde Park High School, in the type-writing class, William Bachrach, the supervisor of commercial work in all the high schools, has introduced a phonograph, which is kept in operation while the class punch their machines. Mr. Bachrach claims that the students acquire a greater evenness of touch, speed and accuracy. He uses for the most part march tunes and dances. Since the Hyde Park School adopted the phonograph, this adjunct has been adopted in the Bowen, Parker, Hibbard and Calumet schools also.

The combining of music with manual labor is well known in the South, where it has been in use in cigar factories, the employees working to tunes while plying their trade.

The Marshall Field and Company Choral Society has branched out in another manner with its chorus, for some months now, every Monday evening a free lecture has been given by some head of a department on Americanization through music and a great deal of interest has been manifested by the employees in these talks.

The Choral society has also begun a series of visiting concerts, a couple of weeks ago they were scheduled to appear at Fort Sheridan for the soldiers and sailors, and while the blizzard was raging, they made their way to the fort, where they arrived three hours late. Their concert was, however, a great success and they gave another concert at the Great Lakes Training Station the following week, having found it necessary to postpone this concert on account of the storm.

This idea of giving concerts by the choruses and orchestras of commercial concerns, in the neighboring towns, is gaining a considerable vogue, and an interest in music is given the general public.

M. R.

Martha Baird Aids Boston Theater Fund

BOSTON, April 9.—Martha Baird gave a Pianoforte Musicale last Monday afternoon for the benefit of the Repertory Theater Fund of the Henry Jewett Players of Boston. The concert was held in the Frances Jewett Repertory Theater Club Room. Miss Baird played Chopin and a number of modern and agreeably unhackneyed pieces. The most interesting numbers were "L'Orient et l'Occident" by Dvorsky, a "Melodie" by Debosse, and "The Fountain of the Acqua Paola" by Griffes,—the latter of unusual charm and a distinct addition to piano literature. Miss Baird played this music imaginatively as well as with a good tone. Her skilful imitation of the tone of a music-box, in Liadow's little piece, was greatly enjoyed. Of course there were encores.

C. R.

Greta Masson Sings in Cleveland

CLEVELAND, April 7.—Greta Masson appeared this afternoon before the Fortnightly Musical Club at the final concert of the season in the Duchess Theater, and won emphatic success. She exhibited a beautiful mezzo-soprano voice.

A. B.

## PORTLAND SYMPHONY WINS MORE SUPPORT

Grainger Honored by Composers Society—Thibaud and Macbeth in Recitals

PORTLAND, ORE., April 13.—At a meeting of the members of the Portland Symphony Orchestra this week it was decided that the orchestra should be under the direction of the board of guarantors for the next two years. It was also decided by the members to have twelve concerts, six symphony and six popular. Carl Denton will again be conductor and Mrs. Donald Spencer will be business manager. Mrs. Henry Ladd Corbett said she had been authorized to state that the board agreed to finance the orchestral concerts for the next two years on the same basis as in the prosperous season just closed. Frank Eichenlaub presided. Ted W. Bacon, Robert M. Millard, F. Neuberger, Burns Powell and M. Christensen are the advisory committee appointed by the players of the orchestra to confer from time to time with the guarantors.

Percy Grainger gave a concert at the Heilig Theater on the evening of April 7, which will be long remembered by all who heard it. The program was original and interesting and his playing aroused his hearers to a pitch of enthusiasm not often accorded a pianist. After the final number he was cheered to the echo and was compelled to add many extras. Beginning with the Busoni arrangement of the Bach Chaconne, Mr. Grainger offered numbers by Liszt, Debussy, Grieg, Brockway, a group of his own compositions, besides novelties by Balfour Gardner and Nathaniel Dett.

Mr. Grainger and his mother were guests of honor at a reception given by the Society of Oregon Composers, at which 150 guests were present. Addresses were made by Dr. Enna, president of the society; Henry B. Murtagh, Hopkins Jenkins, Frederick W. Goodrich, George H. Himes, Daniel H. Wilson and Mrs. Sieberling, president of the National Federation of Musical Clubs. Numbers by the following native composers were given: Katherine Glen Kerry, Dent Mowry, E. O. Spitzer and Mrs. J. Harvey Johnson.

Jacques Thibaud, the eminent French violinist, was heard in recital on April 7, accompanied by L. T. Grunberg. In spite of very bad weather, he was greeted by a large audience which applauded him with enthusiasm. The recital was under the management of the Ellison-White Bureau.

On April 1, Florence Macbeth, soprano, was soloist at the third of the Apollo Club's Concerts. Miss Macbeth offered the Shadow Dance from "Dinorah" and song groups. The club sang with finish, numbers by Meyerbeer, Franz, Jensen and others. William H. Boyer is conductor of the club.

N. J. C.

Tetrazzini Sings in Grand Rapids, Aided by Mayo Wadler, Violinist

GRAND RAPIDS, MICH., April 10.—Mme. Tetrazzini was heard recently in recital at the Armory, assisted by Mayo Wadler, violinist. Her interpretation of the Mad Scene from Thomas's "Hamlet" was especially fine. Cimara's "Canto di Primavera" was sung with excellent tone. Mr. Wadler charmed the audience by his fine playing. Pietro Cimara was accompanist.

E. H.



Arthur Dunham and a Small Section of His Chicago Association of Commerce Glee Club

ganization, and for patriotic purposes during the war, always donating its services, and the work of both the choruses and the band has served much in the development of music for the general public in Chicago. The male chorus numbers 100 voices and the Women's Club, fifty-five. While they are separate bodies they often combine in the giving of concerts. They are both under Mr. Clippinger's musical guidance.

Montgomery Ward and Company possesses a splendid mixed chorus of 100 voices which is practising under the leadership of LeRoy Wetzel, and though only a couple of years old, has already given concerts at the Y. M. C. A. Hotel and elsewhere.

Since 1915 an orchestra of twenty-five members has been flourishing, which is considered by the authorities of the firm, as an indispensable institution of the

500 mixed voices also under George Lee Tenney.

All of these bodies have perfected organizations which have their executive officers, who devote considerable time to the furtherance of their musical advancement, and many of the members of the firms mentioned, support in substantial ways, the incidental costs.

In most instances, practice rooms and meals as well as music, are purchased, for the societies, and, in some cases, rules regarding regular attendance at rehearsals and other necessary regulations for their improvements have been framed, so that the work is conducted along the most efficient lines.

Much of the great sweep of musical culture in Chicago is due to the influence exerted by the musical organizations in the Commercial establishments of the city.

M. R.

## INTRODUCE MUSIC IN CHICAGO INDUSTRIES

Western Electric Company and Other Plants Provide for Workers' Recreation

CHICAGO, April 8.—For some years now, there have been altruists who have advocated the performance of music in various forms, for the work shop and business office, and though tentative efforts were made periodically, it has been found recently by actual trial and experiment, to be of great moral and physical benefit.

At the Western Electric Company plant some nine years ago, a casual group of employees gathered around a piano which had been purchased for use in the rest room of the company. Their singing of popular tunes at that time started the Hawthorne Club, which today comprises nearly every one of the 22,000 employees of the company, and not long ago the company donated a gift of \$250,000 for the erection of a stadium for the athletic field of the club.

The chief activity of the employees of the Western Electric Company, is its weekly-get-together community sings, in which all the employees participate.

## Mana-Zucca

It is not without significance that Mana-Zucca is President of the "American Music Optimists". Her music fairly breathes optimism, a quality characteristically American. That is one reason why it appeals so strongly.

Recent compositions by Mana-Zucca

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At taper-time  
Big Brown Bear  
Little Butterfly  
Sundown

Piano

Beauty Waltz  
Dance of the Waves  
Joy Dance  
Spanish Castle

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## My Wonderful Piano

**M**Y PIANO stands in the corner of our living-room. To appearance it is a beautiful little mahogany Weber Grand.

Pianists who occasionally come to our house and sit at it marvel at its tone. It seems incredible that such a dainty little instrument can hold so full and rich and deep a tone.

But the tone of my piano, glorious as it is, is but the smallest part of its wonder. It is really a *magic* instrument. To explain, let me tell you about last night.

After finishing my paper, I turned the lights low. It had been a hard day in town and I wanted music. Nothing else is so restful and so uplifting.

When ready I summoned the fairies who preside over the destinies of all magic things. "I want to hear the most beautiful music in the world," I said. "Not too heavy and classic, but fine music with a melody exquisitely played." And then the miracle. One by one there came into my room a troop of the spirits of the great pianists—the living masters of today.

First at the keyboard was Paderewski. Bravo! No one in the world can play his Minuet as he. Dainty, crisp, sparkling, the superb voice of my Weber sang a melody into the notes under those wonderful fingers that was balm to my music-hungry soul.

And then Josef Hofmann. Mendelssohn's "Rondo Capriccioso." "No one who has ever heard Hofmann's



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Very sincerely yours,

(Signed) Winifred Byrd.

March 27, 1920

playing can forget it or mistake it. No wonder the world pays such high tribute to its master artists. Pieces that you think you know take on such beauty and such new meaning under their hands.

One by one the other spirits played. Harold Bauer, Ossip Gabrilowitsch, Rudolph Ganz, Percy Grainger, Guiomar Novaes, dainty little Winifred Byrd—each gave freely of his or her genius to make my enjoyment and happiness complete. And then as my mood changed, came others—masters of dance and popular music—and played as only these can play these light and rhythmic pieces.

\* \* \*

This isn't the whole story of my wonderful piano, but only a very small part. Complete, it's the most wonderful musical story the world has ever heard. And the world is beginning to find it out.

You may have a piano like it—a Steinway, a Steck, a Stroud or a magnificent Weber, like mine. And you may have it either as a Grand or an Upright.

Moreover, when you wish, this wonderful instrument will make a pianist of *you*. You may listen to Paderewski play his Minuet and then *you can play it after him*. Because this piano is a *Pianola* as well as a reproducing piano. And the Pianola music-rolls make a wonderful artist of *you*.

\* \* \*

Those who would like to know more about this new piano are invited to write for a catalog describing in detail the Duo-Art Pianola.

# The DUO-ART PIANOLA

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# California Cities Forget Past Rivalries in Music's Cause

SAN JOSE, CAL., April 20.—One practical result of the Blossom Festival at Saratoga this year has been the removing of a long standing antagonism between the city of San Jose and the rest of the county. All the communities of the county co-operated in this year's Festival. A full-page advertisement of the Festival was inserted in the San Francisco *Chronicle* as a public acknowledgment from the banks and big business interests of San Jose that the community was going to forget past differences and work together with its neighbors for the common good.

The organizers of the Festival felt that the success of the event bore out the contention that there is a real contribution to the nation's welfare in the fathoming of the Festival idea as a means of getting communities together and keeping them together. One feature of the community spirit was the plans made to entertain strangers at the time of the Festival by throwing open the homes for those who wished to remain over. This was done through the co-operation of the churches and the fraternal orders. Some critics formerly opposed to community music were won over by this Festival, in that they saw the educational value of what was being accomplished in the community through music. Another worthwhile by-product of the Festival was the social value of the rehearsals of the members who, prior to that time, were not known to each other though living in the same community. Many of them were surprised to find out what congenial neighbors they had.

As an aftermath of the Festival, also a movement was started for a State Community Chorus which would be available for all State affairs, thus bringing the whole State into closer touch in its leisure time activities. Several wealthy men are interested in this development of community service along these lines and their plan is to raise a large fund throughout the State for the starting of this chorus.

At the Festival, the community chorus, made up of units from the eleven surrounding towns, was under the leadership of Alexander Stewart, a prominent musician, who is community organizer for Community Service at Oakland. The chorus was exceptionally well balanced and the singing was noticeable for clear articulation and quick response to the change of mood required by the works sung. These results were due not only to the excellent leadership of Mr. Stewart but to the community spirit which at all times pervaded the preparation for the event. Thousands of persons were present at both performances of the Festival and after the Sunday concert, the string of automobiles returning to Oakland and San Francisco was three miles long unbroken.

A soloist on the Sunday program was Mrs. Florence Drake LeRoy, the musical organizer for Community Service at Vallejo. Mrs. LeRoy's singing gave



The Community Chorus, Under the Leadership of Alexander Stewart, Giving Its Program in the Sylvan Setting, at Blossom Valley, Saratoga, Cal.

great pleasure and her hearers noted the authority in her performance that had grown in part from her training in handling large audiences as a song leader.

The good musical results gained in the

Festival were due to a large degree to the co-operation given by the professional music teachers. The grade of music sung at the Festival augured well for the future of community music. Every

class and age was represented in the chorus and as one old lady remarked, after singing Pinsuti's "Spring Song," "To think that I should ever be able to sing things like that at my time of life!"

## PITTSBURGH CHORAL BODIES IN CONCERTS

### Mendelssohn Choir and Male Chorus Have Aid of Well Known Soloists in Programs

PITTSBURGH, PA., April 10.—When spring fever hits us and the crocuses crop out, that is a sign for the choral societies to blossom forth for their final efforts; and when the choral societies bloom you may be sure the season is about over.

On Tuesday night the Mendelssohn Choir, one of the finest organizations in the country, concluded its year with Mendelssohn's "St. Paul." The choir gave a stunning performance of this too little heard work. Director Lunt had his forces trained to the minute and they sang with verve and confidence. Marguerite Ringo, soprano, made a splendid impression with her limpid soprano voice, Emme Gilbert sang the contralto recitatives and arias with style. Robert Quait, tenor, displayed an uncommon voice and Fred Patton sang a virile baritone part.

On Friday evening the Pittsburgh Male Chorus, under the baton of Charles Heinroth, gave a program of contrasted

numbers. Some of the numbers the chorus sang superbly and some—well, as Alice in Wonderland says, they were the "antipodes." The solo feature of the evening was Mildred Fass, soprano. Miss Fass sang the Verdi "Ah, Fors E Lui" and groups of varied cantilene. She proved to be a soprano who possessed a delightful middle register; clean diction and a charming way of "registering" small songs. The big choral number was Frank Harling's "Before The Dawn," in which Chester Humphreys contributed a tenor solo of great beauty. He had a voice of unusual loveliness.

Jean Wessner furnished 'cello obbligatos with tone and understanding. The chorus sang numbers by Burleigh, Protheroe, Parker and Clough-Leigher. Edward Harris at the piano and Earl T. Mitchell at the organ played accompaniments that went far to make the evening an enjoyable one. H. B. G.

### Boston Hears Unique Recital by Gladys Lott and Dorothy Parker

BOSTON, April 6.—An unusual and highly entertaining program was given at the Copley Plaza yesterday afternoon, by Gladys Lott, assisted by Dorothy Parker. Miss Lott's program was entitled "Songs and Sketches of Child Life"; she sang delightful little songs and told amusing stories portraying children. Her voice is of light and pleas-

ing quality and she used it with admirable taste. She is an intelligent interpreter and it was a pleasure to see as well as hear her. The song by Richard Hageman, "Grandma's Prayer," and "Elf and Fairy" by John Densmore met with perhaps the most pronounced success. Miss Parker played fine accompaniments. There was a large, enthusiastic audience. F. B.

PORTLAND, ORE.—The Treble Clef Club under the conductorship of Rose Coursen Reed, was recently heard in an interesting concert. The soloists were Mrs. R. M. Lansworth, Mrs. Esther Minsinger Legler and Nins Dressel.

## AMERICAN CONCERT TOUR De Harrack Eminent Pianist



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# SCHUMANN-HEINK



© Moffett, Chicago

## "WON ROYAL WELCOME"

—*New York Times*

At Final Concert of New York Oratorio Society's Music Festival Week

WALTER DAMROSCH, Musical Director

### THE CRITICS AGREE

*New York Sun and Herald (Wm. J. Henderson)*

#### "Schumann-Heink Sings with Fervor and Dramatic Feeling"

Mme. Ernestine Schumann-Heink sang first one of her most familiar numbers, the "Vitellia" air from Mozart's "Titus," and also a group of songs with piano accompaniment. She sang with her old-time fervor and splendid dramatic feeling. She was warmly greeted at the start and the applause after her numbers was great.

*New York Times (Richard Aldrich)*

Mme. Schumann-Heink won a royal welcome after two seasons' absence; she gave first with orchestra the air of Vitellia from Mozart's "Titus," a favorite of the famous contralto in former years, and she received the greatest ovation of the day after a group of little songs with piano.

*New York American (Max Smith)*

The concert was dominated by the irresistibly magnetic personality of Schumann-Heink, wonderful woman and great artist. She held the huge gathering in the palm of her hand from the moment that she made her entrance. And during the group of songs, every person in that huge gathering seemed to be hanging breathlessly to every tone, every word, that came from her lips.

*New York Evening Post (Henry T. Finck)*

Ernestine Schumann-Heink appeared, her still wonderful voice giving the hearers much pleasure.

*Morning Telegraph (John Rastery)*

#### Schumann-Heink Scores Triumph

Mme. Schumann-Heink registered a complete artistic triumph acknowledged and emphasized by the ovation which ensued upon her splendid singing of her first number, the aria "Vitellia" from Mozart's "Titus," which for all its requirements of range, tonal agility and shading, offered no apparent obstacles to the illustrious diva. The grand voice, crisp, liquid and with all its impeccability of technique "was there" and the audience, the largest of the festival, gave a unanimous and spontaneous demonstration of applause.

*New York Evening Mail (Katharine Lane)*

Mme. Schumann-Heink sang her aria from Mozart's "Titus," which has brought much fame to the great contralto. She was in complete command of her superb resources.

*New York Evening Telegram (Paul Morris)*

Mme. Schumann-Heink stood before the great audience erect and with a simple dignity, her dress almost covered with medals, and she sang with an enthusiasm and a tenderness that were touching.

*New York Evening Journal*

Mme. Ernestine Schumann-Heink reaped all the honor expected yesterday—and great, indeed, it was.

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STEINWAY PIANO



# Lenora Sparkes Makes a Plea for the Down-Trodden Accompanist

Co-operation of Pianist Is Three-Quarters of the Battle, Declares Metropolitan Soprano—Tells of "Effortless Singing" As Taught by Yeatman Griffith, Her Teacher

By CLARE PEELER

FREEDOM, harmony, unity; these, expressed concisely, are Lenora Sparkes' artistic ideals; and while the three may seem difficult of reconciliation at first glance, one has but to talk awhile to this happy-faced gentle woman, with her strong individuality and her sweet expression of it, to realize that the combination is far from being an impossible one. After all, one's personality is only the expression of one's ideals, whether of thought or action, whether high or low; and Miss Sparkes' personality radiates all three of these qualities.

Her new apartment, homelike yet artistic, was full of sunshine when the writer entered it; so was the welcome of the Metropolitan soprano. The last time we had talked, Miss Sparkes had also had a London trip to tell of; but what a different London!

"What struck you most during this visit?" she was asked.

"A sense of utter relief, and a lack of accommodations," she smiled. "London was like a balloon of which someone had just let go the string; the people were beyond themselves with happiness and a strange, new sense of not knowing what to do next. Food restrictions hadn't all been lifted yet; people still wouldn't have dreamed of throwing away potato-peelings, for example; there was an entire scarcity of all sorts of ordinary necessities, and yet there was a spirit of utter relaxation pervading all classes of society that didn't seem like the English people. Of course," she added, "there was a tremendous influx of foreigners of all types and races; that added to the strangeness. When I was there, the Covent Garden Opera season had not opened yet; the building was in course of being transformed from a home for convalescent soldiers back into its original uses. Concerts there were, however, in great profusion. I personally rested from musical exertions. Of course, my chief purpose was to see my own people. To my great happiness, they had all come through unscathed. My nephew, who had been in the first hundred thousand and had taken part in engagement after engagement, so that the service-cap he showed me was riddled with bullets, hadn't a scratch. And now for the first time, I could hear all the details of those days at the front; and I can tell you they made thrilling reading."

## Recital Opened Concert Work

When we spoke of her extremely successful recital in New York earlier in the season, Miss Sparkes' face beamed with pleasure.

"It has opened so much concert work to me," she said, "and while I shall still sing at the Metropolitan, I have under this new contract the privilege of doing as much concertizing as I shall probably wish to. But I shall want to do very much; I love it. My tour in Canada was

most gratifying; and I shall repeat my Southern *journee* next fall. On the whole, I think I prefer singing in concert to opera; it leaves so much scope for the individuality of the singer. To sing in opera means the absolute subordination of your individual ideas on the subject of the interpretation; it is nothing artistically if it is not good 'team-work', and team-work, furthermore, subject to the traditions of earlier interpretations of the same opera. One isn't free, in other words. It is a training that makes for unity, of course, and as such it is most desirable; but concert brings out the obverse faculty, that of giving one's own individual interpretation of the composer's musical thought and the writer's underlying idea. One's own ideals often crave for expression and to sing in concert gives one a chance.

"The building up of programs is most interesting work. I am not planning next season to feature any one type of song, but I hope to keep a certain harmony of groups. The development of the modern song out of the older, not to say archaic, type is a delightful study."

The telephone's insistent call intervened here, and when Miss Sparkes returned we got on the subject of accompanists. This singer obviously does not belong to the type who regard that much-tired and much-tried functionary in the same class as the piano, or as a mere adjunct to her own glories. Far from it.

## The Accompanist's Art

"The accompanist, in my judgment, is three parts out of four or seventy-five per cent out of a hundred in importance as regards the singer's work," she maintained. "Of course, he or she must be a thorough musician; that goes without saying. Then, to have the best results, he or she must be utterly in accord with the singer. I am feeling that strongly just now, because I am having the benefit of such a splendid accompanist's work. Roger Deming, who accompanied at my New York recitals and on tour, is a player who sees things musically in the same way as I do; he works out his musical problems in the same fashion. Mr. Deming's playing has been not only a great pleasure to me in my recitals; it has been a real benefit from the sense of unity that it gave."

"I have that same feeling of harmony as regards my studying with Yeatman Griffith, the vocal teacher. When I began work with him, in October, 1916, I felt somehow as though my voice was losing its timbre; as though I was 'sung out.' But after I had worked with him awhile, I could feel the change. The errors I had made began to be perceptible and I began to see daylight through them. Mr. Griffith is an excellent singer himself, a thing that, while I do not regard it as essential, is undoubtedly a fine asset and he possesses the ability to produce his tones without effort. Hence he can help his pupils to do the same thing. You have no idea, unless you are a singer yourself, how much that means to you. When I finished my



Lenora Sparkes, Metropolitan Soprano

long program at my last recital, I was as fresh, vocally speaking, as when I began; and I realize now since studying these years with Mr. Griffith that singing is really an expression of repose, since harmony and repose are as one. There should be no sense of strain and, if one sings rightly, there is none."

Freedom, unity, harmony; what finer ideals can there be for a musician? Perhaps others than musicians could use them in their business; but as Kipling says, "that is another story."

Some merry little stories of detention en route to her recent Wells College recital, anecdotes told as gleefully as though such happenings were only sauces to the day's feast, ended our talk together. In Canada, the singer had appeared in joint recital with Benno Moiseiwitsch, the Russian pianist, whom Miss Sparkes' native England has so warmly welcomed, and of the Canadians' appreciation and enthusiasm, grafted as it is on English reserve and love for music, Miss Sparkes spoke with much admiration.

## HAYNES IN BOSTON DEBUT

Tenor Discloses Some Excellent Qualities in Novel Program

BOSTON, April 9.—Lawrence Haynes, tenor, gave his first Boston recital last Tuesday evening in Jordan Hall. His program was unusually well put together and kept consistently to a high musical standard; in fact there was not an unworthy song on the list. An innovation in program making was the repetition of the first group at the end of the concert; that is, the first and last groups were identical. The opening groups of most singers do not invite repetition, but as Mr. Haynes began with four unfamiliar Greek folk songs, with fascinating harmonizations by Ravel, it was a pleasure to hear them again.

Within this frame of Ravel, so to speak, were three of Duparc's loveliest songs—"La Vie Anterieure," "Le Manoir de Rosemonde," and "Chanson Triste"—and others by Bantock, Loeffler, Rachmaninoff, Milhaud, Debussy and Fauré.

Mr. Haynes' musical taste was proved by his most artistic program, but from a vocal standpoint he did not do justice to it; for although he sang with much spirit and evident feeling, his voice varied so in quality that his good tones were more than offset by those of distinctly unsatisfactory timbre. With a different method of tone production, however, Mr. Haynes might be a very enjoyable singer. The audience was of good size and favorably disposed; encores were demanded. C. R.

## LILLIAN CROXTON

Coloratura Soprano

**E**NGAGEMENTS may now be arranged for Mrs. Croxton's appearance as soloist at miscellaneous and orchestral concerts and "At Homes"—and recitals programs under the auspices of musical societies and local managers.

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Photo by Mishkin



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TENOR

Sang at his Song Recital, AEOLIAN HALL, New York April 3rd

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## Beethoven Lovers Decide to Spend Profits in Publishing American's Book on the Master

Association Will Convert This Year's Receipts Into Permanent Memorial by Printing Krehbiel's Translation of Authoritative Biography—Work was Written by American in German but Never Printed in This Country—Members Vote Unanimously to Continue Organization "Indefinitely"—President Harold Bauer Addresses Noted Musicians

Josef Stransky, Franz Kneisel, Ossip Gabrilowitsch, Pablo Casals, Leopold Stokowski, Olga Samaroff, Oscar G. Sonneck, Frank Damrosch, George Hamlin, Rubin Goldmark, Kurt Schindler, Arthur Whiting, Fritz Kreisler, Arnold Volpe, Sam Franko, Louis Svecenski and Jacques Thibaud were among the active and associate members of the Beethoven Association who dined at Delmonico's on April 15, to celebrate the successful close of their first season as joint givers of public concerts of Beethoven's works, without remuneration to any of the distinguished artists taking part. Owing to the professional engagements of the members, it was not possible that all should be present, but the meeting was largely attended, nevertheless. Harold Bauer presided and in a short informal speech recapitulated the origin and aims of the association, as well as the purpose of the meeting. After stating that the profits of the concerts, all expenses of hall, managers' fees, war tax, etc., deducted, amounted to \$6,000, Mr. Bauer said:

"The interest of the public in these concerts has been very great, and the spirit of the performances has been such as to create an atmosphere of a very unusual kind. It was to be expected that the atmosphere would be unusual. It is generally admitted that musicians love their art, otherwise they would not be musicians, but the tangible evidence of disinterestedness and of desire for mutual co-operation, without a thought of reward or personal success, with, indeed, the practical certainty of being involved in material sacrifice, is not so often forthcoming; in fact, I think it would be difficult to point to a better example of artistic devotion than that which has been afforded by the series of concerts given by the Beethoven Association, and this has, without a doubt, been recognized to the full by our large audiences.

"The significance of such a movement by a number of well-known artists has been, I believe, of very great importance. Much has been said in regard to the value of education through art—sometimes it seems possibly too much, for what we call education is so closely bound up with immutable laws of cause and effect that

it is rarely possible to take into consideration those springs of human action which transcend analysis. It is easy enough to understand and explain why we work at our art, why we aspire to excellence and success, but the spontaneous impulse which induces us to sink our individual ambitions and qualities in a labor of love, such as we have undertaken, must remain something of a mystery. And the revelation of this mysterious impulse which, after all, lies behind all exterior manifestations of artistic endeavor, is perhaps in the last analysis the greatest privilege and the highest duty of the artist. I do not for a moment suggest that it is only on such occasions as those which have been provided by our concerts that this revelation can be communicated and this special atmosphere created, but I do say that when we come together in this fraternal and disinterested spirit, the effect of our performances cannot be otherwise; and furthermore, that the public is unable to appreciate at its full value that part of the artistic impulse which is always giving and which can never be bought, unless it is made manifest in some quite unmistakable manner. Now, this is precisely what the Beethoven Association has done.

"The writer of an article which recently appeared in one of the New York reviews, commenting upon our work and kindly pointing out what we ought to have done in place of what we did, asks in rather a naïve way if Beethoven 'is the only link which can unite artists' for the purpose of such an association as ours. It is hardly worth while to discuss such a point seriously, but we may as well admit that so long as it is expedient or necessary to rally around any one flag, the best is good enough for us. I believe there will always be just as valid reasons to have a Beethoven society as a Shakespeare society, a Society of Friends of Peace or a Society of Friends of War, or any kind of a society. But, on the other hand, I see no reason why, if it be the pleasure of our members, we should not extend the field of our operations in the future so as to include the music of other great composers.

### Aims of Last Meeting

"We have a three-fold object in meeting to-night. The first, it is needless to

say, is to prove to each other that the fact of having given these concerts together has not disturbed our mutual friendship. Our gathering is not as large as I hoped it would be, but it must not be inferred that those of our members who have signified their inability to be present have deliberately arranged to take professional engagements in various parts of the country on this particular evening on purpose to mark their disgust of the whole proceedings. I have the best of reasons for knowing that this is not so. Our second object is to discuss whether or not we are agreed that the Beethoven Association constitutes a work of sufficient interest and value to con-

tinue to support it next season; and the third is to decide what disposition we are to make of the accumulated profits arising from our concerts of this season. I have asked our members to send me suggestions in regard to this important question, and I have further informed each member of the suggestions received."

It was unanimously decided to continue the association indefinitely, along the same lines and with the same ideals, artistic and other. In reference to disposing of the profits, it was suggested that the association should make these of permanent value by using them for the publication of Henry E. Krehbiel's translation of Alexander Wheelock Thayer's "Life of Beethoven." This book, written by an American in the German language, and considered the most authoritative work at present existing on the subject, had been accepted for publication by an English firm, but owing to the expense involved, had never yet been brought out since it was written, about forty years ago. This proposition was also agreed to unanimously by the meeting. In view of the fact that the year 1920 will mark the 150th anniversary of Beethoven's birth, it is considered especially appropriate that the work shall be published this year.

C. P.

## American Soprano To Make Her Debut in Opera in Italy



Muriel Boxton, a Gifted Dramatic Soprano of San Francisco

Another American-trained singer, Muriel Boxton, has been engaged to make her debut in opera in Italy, early in the fall. Miss Boxton is a dramatic soprano who is said to have a beautiful quality of voice and a very big range. She received her musical education in this country, but from a foreign master, Leandro Campanari.

Miss Boxton hails from San Francisco, Cal. Her father is a physician and

strange to say, she is a Christian Scientist.

With the exception of a few successful appearances, she has not sung in public. Her aim is grand opera and she has already placed in her repertoire four big parts in "Aida," "Cavalleria," "Tosca" and "Masked Ball." Her dramatic training was received in the Little Theater in San Francisco. She sings in Italian and French equally well.

## FLORENCE AUSTIN IN WEST

American Violinist Nearing End of Her Extensive Tour

Florence Austin, the American violinist, who left New York last fall on a long tour in company with Florence Otis, soprano, and Josef Martin, pianist, is another of those hard-worked individuals for whom the Easter vacation was a blessing. In Denver, Col., at the end of a busy March of highly successful concert bookings, Miss Austin settled down to a justly deserved holiday and, during the short lapse of time, inhaled much of the bracing Rocky Mountain air and stored up a sufficient amount of reserve energy to carry her through the present month's heavy engagements. Of interest also was the sojourn over into Mexico from El Paso, where to ride for ten minutes on a street car was like being suddenly transported into a foreign country with its foreign language and prevailing foreign customs.

By May 1 Miss Austin will have concluded a series of fifty-seven concerts and will have appeared in numerous cities, including Tulsa and Oklahoma City, Okla.; Fort Worth, Dallas, Beaumont, Houston, Galveston, Austin, San Antonio and El Paso, Tex.; Pueblo and Denver, Colo.; Ogden and Salt Lake City, Utah; Butte, Helena and Great Falls, Mont.; Spokane, Tacoma, Seattle and Everett, Washington; Portland, Oregon, and Victoria and Vancouver, B. C.

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## TORONTO WELCOMES VISITING SOLOISTS

### Lashanska, Lhévinne, Laurenti and Other Artists Appear with Local Organizations

TORONTO, April 13.—There was a large attendance at the concert of the Paulist Choir of New York, under Father Finn, at Massey Hall on April 9. The singers did their best work in the sacred numbers. In these a fine intensity of feeling was shown. In their secular numbers they also appealed to the audience, Ward-Stephens's "Christ in Flanders" being well sung as well as "The Silver Smith" and "Down St. Peter's Road." Master Thomas Coates sang the solo part in Brahms's "Cradle Song" while four small boys sang the Flower Duet from "Madame Butterfly." Billy Probst was heard in several solos while John Finne-

gan, tenor, was also heard to good advantage.

An interesting program was given at the Shriners' concert in Massey Hall on April 8, the two artists being Joseph Lhévinne, the Russian pianist, and Mme. Hulda Lashanska, soprano. Mr. Lhévinne has not appeared here for several seasons. He was at his best in the Liszt transcription of two Schubert songs and in Schumann's Toccata. A feature was a group made up entirely of Rachmaninoff preludes. Mme. Lashanska exhibited a strong clear voice. In her first group she gave Dvorak's "Songs My Mother Taught Me" in an appealing manner. Gretchaninoff's "Over the Steppe" also was well received by the audience, also MacDowell's "Thy Beam-ing Eyes."

The Toronto Choir, under the direction of R. E. J. Vernon, gave its third annual concert in Massey Hall on April 7, assisted by Mario Laurenti, baritone, of the Metropolitan, as soloist. The choir, which was organized during the

war and consists of 150 voices, sang its various numbers in a spirited way and showed the result of careful training. "Duck of Night" and "The Plume Grass" were well done as was also Nathaniel Dett's "Listen to the Lambs." The women's voices were shown to advantage in Nevin's setting of "The Bells of Shandon," while the men gave a satisfactory performance of "John Peel." Mr. Laurenti pleased the audience with his offerings, especially those of a lyric type. He was accompanied by N. Val Peavey.

The second of the series of concerts being given by the Hambourg Society took the form of a lecture-recital in For-esters Hall on April 8. There was a good-sized and interested audience present. Boris Hambourg gave a lecture on the development of the piano and its literature and Alberto Guerrero played a well selected program of piano music, di-vided into sections, representing the clas-sical, romantic and modern schools. He played in a brilliant manner and was par-ticularly successful in reproducing the quaint music of the classical composers.

A popular program was given under the auspices of the sergeants of the Royal

Grenadiers at Massey Hall on April 12, before a large audience. Vera McLean, contralto, was heard in solos and also in a duet with Dr. Donald C. MacGregor. The latter also won great applause with his stirring singing of "Mandalay." A. W. Murdinson proved popular in Scottish character songs as did also Margaret Park Wilson. Martha Hogg was the accompanist. W. J. B.

### Peavey-Schmidt Ensemble in Many Con-certs

The Peavey-Schmidt Ensemble, pian-ist and violinist under the management of Annie Friedberg, are booked for many appearances this season, which will end for them late in May. These artists gave a successful New York recital and ap-peared in Syracuse and Brooklyn, while Mr. Peavey played last week in Elmira and Toronto jointly in recital with Ma-rio Laurenti. They will give in the near future one of their sonata programs in Jamestown, N. Y., and Oswego, N. Y., as-sisted by May Korb, the young coloratura soprano.

GRENA BENNETT in New York American, April 9th says:

*Proved a Possessor of a Well-Trained Lyric Soprano"*

# BEATRICE MARTIN

SOPRANO

In Her New York Début Recital at Aeolian Hall, April 8th

THE PRESS SAID:

By Grena Bennett

NEW YORK AMERICAN:

"In the afternoon Beatrice Martin was heard in a programme of modern songs. Her recital had been postponed from early in the season. The attendance was good-sized and fashionable.

Wolf Ferrari's "Un verde praticello" was the first in a group of Italian ballads. Miss Martin, though evi-dently nervous at the beginning, proved a possessor of a well-trained lyric soprano, somewhat limited in range but pleasing and flexible. Her use of the half voice was well judged and effective. Following two other songs by Wolf Ferrari and Sibella's "Lotto il ciel," Miss Martin was recalled several times. With simplicity and refinement she presented four numbers by Foudrain. Her pronunciation of the French texts was clear. She gave each selection a distinctive, dramatic significance."

NEW YORK SUN-HERALD:

"In airs by Wolf Ferrari and Sibella she disclosed a voice of good range and naturally clear quality. . . . She sang with attractive simplicity and good feeling."

EVENING SUN:

" . . . Miss Martin's voice is light but fresh."

EVENING MAIL:—

"Three Wolf Ferrari songs started things off in a decidedly winning fashion. . . . The English group was reserved for Miss Martin's superlative dic-tion and most magnetic style."

TIME:—

"She was wise in choosing a program that for the most part was suited to her voice and style. Her voice is light . . . pleasant in quality."

THE MORNING TELEGRAPH:—

"Beatrice Martin's postponed song recital was sung at Aeolian Hall yesterday afternoon before an atten-tive and responsive audience.

"A well-trained and colorful soprano voice, a pleas-ant manner and high musical understanding char-acterized her excellent performance of a wisely selected list of songs by Wolf Ferrari, Sibella, Fou-drain, F. Schubert, F. Morris Class, John Alden Carpenter, A. Walter Kramer, and May Night by Richard Hageman, who was at the piano for the singer."

April 9, 1920.



Address: Care of Musical America, 501 Fifth Ave., New York



## ARTISTS BOW AT BEETHOVEN'S ALTAR

Distinguished Musicians Join  
in Final Program Devoted  
to Master's Works

The sixth and last subscription concert of the Beethoven Association, that happy inspiration of a group of devoted musicians playing for music's sake, drew an audience to Aeolian Hall on Tuesday evening, April 13, that filled its spaces and overflowed on the stage. The Association's programs have all comprised works of the master's most beautiful; but the last, including as it did the eloquently awesome "Geister" Trio in D Major; the G Minor Sonata, Op. 5 for piano and cello, and the unapproachable Quintet for Strings in C Major, bore off the palm.

The trio had indeed a splendid interpretation. For the silver-silk beauty of Fritz Kreisler's tone, thrown into most delicate relief by Willem Willeke's velvety notes, found a noble support in the finely-carved support of Harold Bauer at the piano. Once or twice, Mr. Kreisler's intonation invited criticism; but it was on the whole a rendition as masterly in its intelligence as it was distinguished in its style. The *Largo* movement in especial was one of noble beauty.

The piano and cello sang together in the playing of Bauer and Willeke; where finest technique in handling of the two instruments, mingled the outermost qualities of skill and finesse with a deep devotion to the composer's inner meaning of beauty. Perhaps it was more exact in the charm of its performance than the quintet, in which Hans Letz, Louis Svecenski and Edouard Kreiner added their skill with violin and violas to Kreisler and Willeke's mastership; but the Quintet's serenely tender *Adagio*, and the splendid dash of the *Scherzo* and *Presto*, ever led by Kreisler's inimitable blend of fire and poetry, captured the fullest suffrages of the audience, and brought the artists back over and over again.

Arthur Bodanzky, Frank Damrosch, Aurelio Giorni, Alfred Hertz, Josef Hof-

mann, Josef Stransky, Kurt Schindler and Efrem Zimbalist were among the many artists noticed in the audience or in the greenroom after the performance. C. P.

## KATHRYN MEISLE ON TOUR

Contralto Appears in Numerous Con-  
certs During Month

The crowded concert calendar of Kathryn Meisle, contralto, includes many important engagements. Her recent list of successes where she was heard as soloist include two appearances in Camden, N. J., one a special engagement at the First Presbyterian Church, April 7, and the other in recital on April 9. In Philadelphia she sang at the Aeolian Glee Club concert in Mercantile Hall on April 10 and Shakespeare's Anniversary celebration, Holmesburg, April 16.

Future appearances are listed for the concert to be given by the Strawbridge & Clothier Chorus in the presentation of Coleridge Taylor's "Crusaders" and Henry Hadley's "New World," at the Metropolitan Opera House, April 22, Philadelphia Turngemeinde with the Philadelphia Orchestra, April 25, Fortnightly Club, Academy of Music, May 5, Tall Cedars of Lebanon concert, May 21, and Lu Lu Temple, May 26. She will also be heard as soloist with the Reading Choral Society, Reading, Pa., May 4.

## Althouse Booked for Worcester Festival

Paul Althouse, the Metropolitan opera tenor, has been engaged for two appearances at the Worcester, Mass., Music Festival. He will sing in a performance of the César Franck "Beatitudes" on Oct. 7 and will also sing two arias with the orchestra on Artists' Night, Oct. 8.

## Francis Rogers in Several Concerts

Francis Rogers, the New York baritone, scored a success in many engagements recently. During the past week he appeared in concerts at the Cornwall, N. Y., April 12, Lenox Hill Veterans' Club in New York, April 14; Southboro, Mass., April 18, and Groton, Mass., April 19.

## NORMAL COURSES FOR STUDENTS OF PIANO

Art Publication Society Makes  
an Unusual Offer to Teach-  
ers and Pupils

The Art Publication Society of St. Louis has announced a series of summer normals for piano teachers, which offer a conspicuous novelty in America's pedagogical life in that they are given without tuition fee or other costs to the registrants. The normals are divided into two groups, the first of which is open to all serious piano teachers and students, regardless as to whether they are enrolled as members of the society. The second group is open to those who have passed the elementary and intermediate grades of the Progressive Series of Piano Lessons, with the examining board of the society.

The scope of instruction in each group will be identical. The instruction will cover pedagogy and its application to piano playing—primary and composite song form—ear training—interpretation, harmony, pedaling and a number of other subjects taught in the elementary and intermediate grades of the progressive series.

In the first group of normals sessions will be held at the Cincinnati Conservatory of Music from June 28 to July 16, with George H. Leighton, Mrs. Edgar Stillman Kelley and Mrs. B. E. K. Evans in charge. Ernest R. Kroeger will conduct another session in Dallas, Tex., from June 14 to July 2. At Drake University, in Des Moines, Iowa, E. L. McFadden will have charge of a session from June 14 to July 10. The Minneapolis session, from July 6 to July 23 will be in charge of E. R. Kroeger and Gustav Schoettle. In Philadelphia the session, lasting from July 5 to July 24, will be conducted by Constantin von Sternberg and Mrs. M. B. Moulton. LeRoy B. Campbell will direct the Pittsburgh session from Aug. 9 to Aug. 27.

In the second group there will be a session from July 3 to Aug. 13 at Cornell

University, Ithaca, N. Y., in charge of Arthur Edward Johnstone and Robert Braun. Alexander and Gertrude Henne-man will conduct another at the Catholic University, in Washington, D. C., from June 26 to Aug. 5. Edward Royce and R. Mae Holmes will have charge of another session at Ithaca Conservatory in Ithaca, N. Y., from July 5 to Aug. 14. The final session listed will be conducted by Frank Olin Thompson, from June 28 to July 31, at the Wisconsin Conservatory, in Milwaukee, Wis.

## CANTON CLUBS UNITE

Ladies' Chorus and MacDowell Forces  
Give Joint Concert

CANTON, O., April 14.—A musical event which bids to be the forerunner of many others of a larger nature, was a joint concert given by two of Canton's most prominent musical organizations, the Ladies' Chorus and the MacDowell Club. The Ladies' Chorus was directed by Sarah Lavin. The soloists were all of Canton.

Mrs. Genevieve Klinedinst, soprano, sang three numbers; Mrs. Leora K. Herrold, pianist, played the suite, "From Holdberg's Time," by Grieg; William E. Strassner, baritone, sang with splendid success, "The Highwayman" by Deems Taylor in connection with the Ladies' Chorus; a quintet composed of Mrs. Gail Watson Cable, first violinist, Miriam Rice, second violin; Henri Weiler, viola and James Sutton, cello, played Schumann's Op. 4; the Ladies' Chorus gave four numbers, two of these being transcriptions of Spross's works and Mr. Sutton gave cello numbers. Nellie Jacoby, Paul Allen and Jessie Van Horne, were the piano accompanists.

The work of each artist was finely done and the concert was such a success that future concerts of this nature are being planned.

The seventh and eighth grade pupils of the Canton schools, 640 in a chorus and 65 in an orchestra, with W. E. Strassner as director, gave a concert in the auditorium April 2. Twenty-seven separate choruses of the rural schools competed in an annual contest which, was the largest ever held here. R. L. M.



## Speaking of Next Season

MARCIA VAN DRESSER  
(The American Mezzo-Soprano)  
will also be under my manage-  
ment.

*H. Lothrop Turner*

1400 Broadway, New York

## The New York Times

### MUSIC

By Richard Aldrich

#### Miss Van Dresser's Recital.

Miss Marcia Van Dresser, one of the best known and most admired of American sopranos—or should she be called rather a mezzo-soprano?—reappeared yesterday afternoon at Aeolian Hall in a song recital. Miss Van Dresser's voice has not for a long time seemed in so beautiful condition; it is well equalized throughout its range, vibrant, rich in quality, especially in the deeper tones, with ample power in the upper ones.

Opulent beauty and aristocratic bearing are not a necessary accompaniment of fine artistic endowment and acquirement; nor are they always associated with them. When they are, however, they produce no diminution of the purely musical results; and it is easy to believe that they add to their charm. Miss Van Dresser uses her beautiful voice with fine intelligence and artistic insight in a way that gives her singing a constantly changing and absorbing interest. Since her return from foreign parts she has not sung with so great beauty of style and so much identification with the spirit of the music she undertakes as she did yesterday.

Her program was uncommonly interesting. It began with a French group, comprising songs of the older and contemporary schools. Erich Wolf, the young German composer, who died here on a tour in which he was acting as accompanist shortly before the war, was the composer of five songs of striking originality and pointed expressiveness, qualities that have been noted in other songs of his, heard before now. Miss Van Dresser sang them with great fervor and grace, and she was made to repeat "Golden Cradles Swinging." Her diction, especially in English, was clear.

Four more beautiful songs, far removed from the commonplace and the conventional, were contributed to her program by M. Enrico Bossi, the Italian composer and organist whose music is not widely known here—songs that do not deny their Italian birthright of warmly felt melody, and add to it a dramatic intensity and truth of expression. These Miss Van Dresser sang likewise with evident sympathy and deep feeling; and was called upon to repeat the one entitled "Similitudine."



## Dicie Howell Will Sail for Europe After Her Season



Dicie Howell, American Soprano

Dicie Howell, soprano, after a busy season of recitals and concerts, will sail for Europe in May. Before sailing, Miss Howell has still a number of appearances, among which are a joint recital with Lambert Murphy in her native town, Tarboro, N. C., Aeolian Hall, New York, in the Frederic Warren series, the Hotel Astor with the New York Theater Club, a recital in Crisfield, Md., the Nashua, N. H. Spring Festival under the direction of Eusebius G. Hood, and a performance of "Elijah" in Newburgh, N. Y. Since her first appearance in concert in New York, two seasons ago, Miss Howell has been heard with the New Haven Symphony Orchestra, under Dr. Horatio Parker, with the Arnold Volpe Orchestra and the Columbia University Orchestra, besides numerous recitals. During the

past season, Miss Howell has had seven appearances in New York City and has sung besides in Bridgeport, Conn. with the Oratorio Society, in East Orange and Maplewood, N. J., and Lowell, Mass.

## FRIEDA ROCHEN DISPLAYS SOME EXCELLENT GIFTS

Soprano Exhibits Promising Voice in Her First Appearance in Aeolian Hall

Frieda Rochen, soprano, was heard in recital at the Princess Theater on the afternoon of April 15. The program included arias from Mozart's "Figaro," Puccini's "Butterfly" and Handel's "Theodora" besides songs in English, French and Italian.

Miss Rochen's voice is a very fine one. It is of more than average volume, it has a beautiful quality, and better than either of these, it is very well placed. Added to this, she sang with poise and exhibited no sign of nervousness. Her English diction, however, suffered from an unfortunate burr on her R's, and both her French and Italian were of the domestic variety. It cannot be said, moreover, that she was especially happy in differentiating the moods of her songs, and her phrasing left much to be desired, as she frequently took breath in the middle of phrases and once between a noun in the possessive case and its object. All of these defects seem the result of inexperience, which a broader career will smooth away. At present, however, Miss Rochen belongs to the legion of young singers, albeit she is far better endowed in the matter of natural equipment than most of them, whose well-meaning but misguided friends persuade to make recital appearances before the hypercritical New York public, before their talents have been solidified to the point where their singing is consistently edifying.

Francis Moore provided beautiful accompaniments. He is one of the delightful few who in this capacity are not "also-rans." J. A. H.

## WELLS-WARE RECITAL

John Barnes Wells and Harriet Ware Give Original Compositions

Of unflagging interest was the informal musicale which Harriet Ware, the New York composer-pianist, and John Barnes Wells, tenor, gave at the New York residence of Frank Hastings on the afternoon of April 14. Mr. Wells sang delightfully a group of songs by Miss Ware with the composer at the piano, revealing marked beauty of tone. "Joy of the Morning" opened the program and insistent demands brought forth such favorites as "The Boat Song," "Wind and Lyre," "The Slumber Song" and "Mammie."

Several charming songs of humor composed by Mr. Wells were also cordially received. He sang with characteristic flavor "The Rock," "I Don't Know," "The Owl," "The Crow's Egg," "Kitty" and "The Elf Man." Of added interest was Miss Ware's concert etude for the piano, "Song of the Sea," to which she gave a most brilliant delivery. M. B. S.

Edna Mampell Scores With Salem, Mass. Oratorio Society

SALEM, MASS., April 10.—Edna Mampell, the New York contralto, was one of the soloists at the concert given by the Salem Oratorio Society on the evening of April 7. Excerpts from Saint-Saëns's "Samson and Delilah" were among the interesting features of the program. Miss Mampell sang charmingly "The Spring with Her Dower." She also scored in several ensembles with Benjamin E. Berry, tenor, and Walter H. Kidder, baritone, and was warmly applauded. The chorus was heard in Chadwick's "Land of Our Hearts" and the Bostonia Orchestra played effectively Saint-Saëns's "Dance of the Priestesses." Joshua Phippen was the efficient accompanist.

## FOLK SONGS GIVEN BY SCHUMANN CLUB

Percy Rector Stephens Leads His Chorus in Novel Program — Loraine Wyman, Diseuse, Aids

Percy Rector Stephens led his chorus of well-drilled, well-dressed, well-voiced women-singers through a most interesting program of folk-songs on the evening of April 12, at Aeolian Hall. Loraine Wyman, in whose qualities as diseuse New Yorkers and others have been accustomed for some time to pleasure themselves, sang two ballad groups, of French Canadian and of Kentucky mountaineer origin, collected by herself. Deems Taylor, who was applauded vigorously as he looked on from a box where he sat with Cecil Forsythe, the English composer, was responsible for the harmonization and arranging for women's voices of the Belgian, Breton and Armenian groups.

The Brahms Quartet of women singers sustained well such solo parts as were scattered through the choruses, and were applauded particularly in "The Loyal Lover," a Devonshire ballad included in the final group of English songs.

Mr. Stephens' ability to train his singers not only to good mass effects but in the expression of nuance by means of good shading has been commented on before this. So much interest and pleasure was manifested by the large and distinguished audience throughout, that one can only select at random a few of the

songs that pleased most; for example, "Le Sabotier," and "La Petite Robe," both dance-songs from Guéméné in Brittany. Very beautiful was the blending of the voices in "Le Depart de L'Ame" and in "Disons Le Chapelet," Breton canticles, by whose means that strong religious feeling characteristic of this peasantry, were afforded a sympathetic interpretation.

The Armenian songs represented a distinct novelty; very little of the music of this nation of vicissitude having been heard thus far in the United States, and it is believed, none at all of the choral variety. The characteristic note of sadness is struck throughout in "Heart-Longings," in "My Grief," even in "The Well-Beloved"; and the songs themselves are a strange combination of the Oriental and the Magyar in their bizarre melodies.

Charles Hart acted as accompanist for the chorus, and Ruth Emerson performed a similar office artistically for Miss Wyman. C. P.

Votichenko and Aides to Give New York Recital


Sasha Votichenko, sole exponent of the tympanon, will offer a program of French and Russian music on the evening of May 4, at Aeolian Hall, assisted by Maria Winetzkaya, Baroness de Markoff and the Russian Cathedral Quartet. The quartet, dressed in robes of the Russian church, will sing some quaint chants and by special request will repeat Mr. Votichenko's "Song of the Chain," accompanied by Baroness de Markoff, who will also contribute piano solos. Madame Winetzkaya will sing a group of Russian songs and Mr. Votichenko's program will contain some of his original compositions, which have recently been featured by the Russian Symphony Orchestra.

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# HAROLD BAUER

*Master Pianist*

Second New York Recital, April 10th, 1920

THE excellent artistry of Harold Bauer is well established, and it was in no doubt as to the high quality of entertainment offered that his admirers gathered yesterday afternoon in Aeolian Hall at his second piano recital of the season. The gifts which have endeared him to the musical public as a chamber music player of great distinction contribute no less to his charm in recital. **The beauty of his tone, his skill in the niceties of phrasing and his sense of the proper balance of parts are unfailing.**—New York Tribune, April 12th, 1920.

He began with Brahms's sonata in F minor, which he played in a **peculiarly robust, poetic and individual style**, finding a large utterance for the first movement especially, and some exquisite tonal effects in the andante and the "retrospect" that follows the scherzo. —New York Times, April 12th, 1920.

The conception of the whole work was **that of a master and the interpretation that of a mature artist in complete command of adequate technic.**—New York Sun and Herald, April 12th, 1920.

Harold Bauer's piano recital at Aeolian Hall yesterday afternoon proved to be **one of the most impressively beautiful of the many which have made this extraordinary artist the admired and beloved of a very large and always growing number of music lovers in New York.**—New York Telegraph, April 12th, 1920.

There isn't very much use trying to decide just what Harold Bauer plays best. When he finished the F minor sonata at Aeolian Hall yesterday afternoon you were sure that it was the broad vigorous Brahms style that suited him best. Then he played three Chopin mazurkas, and the A flat Impromptu and the Polonaise, and you were sure that it was his original ideas about Chopin that made him famous. Then it was Liszt, and then Debussy, and finally you realized that **he plays best—just anything that he happens to be playing.**—New York Evening Mail, April 12th, 1920.

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## HARVEY HINDERMYER WINS HIS AUDIENCE

Popular Tenor Exhibits  
Merits of a High Order in  
Aeolian Hall

A happy personality and a sweet-toned voice, to which were added very good diction and a considerable measure of ability as an interpreter, carried Harvey Hindermeyer to success in a recital at Aeolian Hall Friday evening, April 10. The tenor, who hails from Philadelphia, found numerous friends assembled to hear him, and devoted more than the usual single group to the songs of American composers. In the audience was at least one of the song-makers—Florence Turner-Maley, who was called upon to share in the applause that followed the singing of her lyric, "When June Came." Another, Charles Gilbert Spross, was at the piano. The Spross song, "The Call," a "he-man's" song, was one of the most applauded numbers of the program.

The tenor's tone production was excellent save in his upper tones, which were frequently pinched and driven. The remainder of his voice was smoothly and easily produced and of attractive quality. His words were unusually clean-cut, his treatment of sentiment straightforward and effective. In his first group were the Cornelius "Monotone," the Rimsky-Korsakoff "Song of India," Grieg's "Epilog" and Rubinstein's "The Dream."

Mr. Hindermeyer's talents as a singer of oratorio were shown in selections from "Elijah" and "The Messiah," tastefully treated and excellent vocally, save for a straying or two from pitch, and a characteristic fault in the upper voice, which, it would seem, the singer should be able to remedy by proper study.

Subsequent numbers included Kramer's "A Lover's Litany," the old Welsh "The Ash Grove," the Broadwood arrangement of "Some Rival has Stolen My Lover Away," Stickles's "Whip-pu-Will," Vanderpool's "Ye Moaning Mountains," Haile's "In the Moonlight," negro spirituals arranged by Reddick and Burleigh, Lieurance's "Indian Love Song," and O'Hara's "The Wreck of the Julie Plante." Among encore numbers was O'Hara's heroic "There Is No Death," stirringly sung.

Mr. Spross, at the piano, and at the organ in the oratorio numbers, played with the artistry that is taken for granted whenever his name appears on the program. O. T.

### Pupils of Louise Gerard-Thiers in Opera Recital

Pupils of Louise Gerard-Thiers gave their last Opera Evening in Mme. Thiers's studio in Carnegie Hall on the evening of April 24. Those on the program were Mrs. Florence Farrar Gilmour, Bella Cohen, Marianne Conway, Jessie M. Fox, Pearl Herman, Katherine Lawrence, Elsa Miller, Elizabeth Morford, Marguerite Zimmerman, John A. deHoog, Jr., C. Ver Valen House, Robert M. Gilmour and J. Saxton Smith.

### Last Sunday Evening Concert at the Waldorf-Astoria

The last Sunday evening concert of the season by the Waldorf-Astoria Orchestra, was given on April 18, under the conductorship of Joseph Knecht. With the exception of one number by Delibes and one by Tchaikovsky, the program was devoted to the works of Fritz Kreisler and Victor Herbert. Mr. Borsody, cellist, was heard in two movements of Herbert's Second 'Cello Concerto.

## ROCHESTER APPLAUDS LHEVINNE'S RECITAL

Pianist Visits City After Many  
Years' Absence—Civic  
Series Concluded

ROCHESTER, N. Y., April 14.—A splendid piano recital was given by the Russian pianist, Josef Lhévinne, at the Genesee Valley Club, on Saturday evening, April 10, under the local management of Edgar J. Rose. Mr. Lhévinne was in Rochester some years ago and was welcomed back on this occasion by a large audience. The artist's playing held the audience spellbound at times, and all through the long and magnificent Brahms's Sonata, Op. 5, in F Minor, not a sound disturbed the upbuilding of that wonderful musical structure. Other numbers on the program included Rubinstein's Prelude and Fugue, Op. 53, the Schubert-Liszt "Lindenbaum" and "Hark, Hark the Lark." Schumann's great Toccata, and several numbers from Liszt and Chopin. Mr. Lhévinne was most generous with his encores, the last one of which was the ever-fascinating Schultz-Eyler arrangement of the "Blue Danube Waltz."

The final organ recital in the series given on Sunday afternoons by Arthur Gleason under the auspices of the University of Rochester at the Central Church was heard on Sunday, April 11. Mr. Gleason's programs are always interesting, and this one unusually so. It included César Franck's Choral in A Minor, Bach's G Minor Fugue, the Allegro Vivace from Widor's Fifth Symphony, and others of a lighter nature. There was a large audience, as was the case throughout the series.

The last historical program of the season was given by members of the Tuesday Musicales at the Genesee Valley Club on Tuesday morning, March 30, to a good-sized audience. Among those who took part were Mrs. Mary Connolly Prescott, pianist, who gave an interesting interpretation and excellent performance of a Rubinstein and a Martucci number; Mrs. Eleanor H. Neville, soprano, who sang a group of songs with Lorimer Eshleman at the piano; Eduardo G. Barbieri, violinist, who substituted at the last moment for a member who was taken ill, and played Cecil Burleigh's Concerto, Op. 25, remarkably well, earning the grateful appreciation of the audience for presenting this very interesting modern composition. Mr. Barbieri was accompanied at the piano by William C. Sutherland. Mrs. Avis Jameson Vandevort gave a brilliant and charming performance of three modern numbers, which included a delightful Rachmaninoff Polka, and Mrs. E. W. Bodler, soprano, who gave a group of songs accompanied by Mrs. Catherine W. Logan, two of whose songs were given by the singer and proved most attractive. M. E. W.

### Rosalie Housman's Songs on Many Programs

A new song entitled "Tidals" by Rosalie Housman, young composer, has recently been accepted for publication by the John Church Company. It is a setting of a poem by Cale Young Rice. Reinald Werrenrath has decided to use the song on his programs here next season and is going to sing it in London, when he appears there in recital in June. Miss Housman's setting of Sara Teasdale's "The Look" has been widely sung during the present season, Greta Masson singing it on many of her programs with success, recently at her appearance in Cleveland.

## Vulgar Music Put Under Ban by the Wichita Union

WICHITA, KAN., April 13.—Union musicians of Wichita, members of theater and dance orchestras and bands, have issued a formal declaration of independence, in which they are indorsed and cheered by every music lover in the city. They have placed a positive and permanent ban on "that outrageous, vulgar, depraving, nauseating noise known as 'jazz,'" and have declared that "they will henceforth play only music of the highest class suitable for their purpose."

In a dignified, straightforward state-

ment they point out how "their own sensibilities have been outraged by the horrible shrieks, squeaks, clashes and maledemer-like glissandos, how they themselves realize and how all teachers of dancing in this city have pointed out and deplored the depraving effects of the musical aberration known as jazz, and how the introduction of this form of degeneracy has invariably been followed by coarseness and vulgarity in the dance itself, and among certain ones of the individual dancers." T. L. K.



## GODOWSKY, STAR OF LOS ANGELES WEEK

### Pianist Plays with Rothwell Forces—Flonzaleys Give Superb Program

LOS ANGELES, CAL., April 9.—Leopold Godowsky was the star of the Philharmonic Orchestra concert, at Trinity Auditorium to-day. He played the Chopin F Minor Concerto with immense success and was given an ovation by the audience on his home-coming appearance in Los Angeles.

The orchestra played the Beethoven Eighth Symphony and the Goldmark "Sakuntala" Overture, conducted by Walter Rothwell. Mr. Rothwell's interpretation of these works was marked by ex-

actitude and a close attention to nuance.

The Flonzaley Quartet gave a performance on the same platform the night previous, which for sheer musical beauty never has been surpassed in Los Angeles. The program included the Haydn Quartet in D, the Smetana "Aus Meinen Leben" Quartet, which was new to our chamber music programs, the "Tarn" sketch of Goossens and Percy Grainger's "Molly on the Shore." The audience was large and sat entranced by the perfection of the Flonzaley unity and beauty of nuance.

Herbert Douglas, formerly secretary of Leopold Godowsky, and a devoted pupil of that artist, gave a piano recital at the Ebell Club House, Friday evening, April 9, in which he presented an all-Chopin program. W. F. G.

### CONCERTS IN PORTLAND, ME.

#### Cecil Fanning and Raymond Havens Give Interesting Programs

PORTLAND, ME., April 17.—Two concerts of unusual interest have been given during the past week. At the Municipal Organ Concert on Thursday the assisting artist was Cecil Fanning. Mr. Fanning made three appearances on the program, his first group including two old

French airs, from Grétry's "Anacréon" and Monsigny's "Le Roi et le Fermier," and Loewe's "Archibald Douglas." In his second group he sang Mendelssohn's aria "It Is Enough" with organ accompaniment. For this he had to give an encore singing "A Dream," by Wright. His last was a group of songs, "The Last Leaf," of Sidney Homer; "Then Speak," by Vanderpool, and "The Sands of Dee," by Clay. To these he added an old English Ballad "The Keys of Heaven." H. P.

Turpin was, as usual, his most excellent accompanist. Irvin J. Morgan's numbers included an "Easter Suite," by Deshayes, a scene from "Cavalleria Rusticana," and an improvisation on Easter Carols.

The other concert was a piano recital by Raymond Havens before a large and representative audience in Frye Hall. He is a virile and accomplished player and delighted everyone with his well diversified program which included a Fantasia of Schubert, Schumann's "Toccata," several Chopin pieces and a group of Liszt's arrangements. A. B.

#### Myra Lowe Tours Pennsylvania

Myra Lowe, the American contralto, scored three successes on April 5, 6 and 7, when she appeared on consecutive evenings in recitals in Weatherly, Mauch Chunk and Pottsville, Pa. Her singing of arias by Rossi and Bach and songs of Rogers, Foster, Dichmont, Glen Whelpley, Troyer, Lieurance and Bland won her immediate favor in these cities. Her assisting artists, Elizabeth Mabie, violinist, and Carol Sweeley, composer-pianist, were also well received.

Miss Lowe was immediately re-engaged for an appearance in the fall at Pottsville following her concert there on April 7, and is booked for a re-engagement at Mount Carmel, Pa., in the fall, having made a splendid impression there in her recital in February.

### PHILHARMONIC TO GIVE MANY AMERICAN WORKS

#### Compositions by Five Native Musicians Already Accepted—Noted Soloists Re-Engaged

American composers will again occupy a prominent place on the program of the New York Philharmonic concerts next season. It is also planned that some of America's musicians will be given the opportunity to rehearse and conduct their own scores, as Henry Hadley, Percy Grainger, David Stanley Smith and others have done in the past.

Compositions by Hadley, Carpenter, Loeffler, Grainger, Jacobi and Rubin Goldmark have already been accepted by Josef Stransky for production next year. In addition to works by these well-known Americans, scores by other native composers are now under consideration.

The usual array of prominent artists will assist at the Philharmonic concerts next season. Among those already engaged, appear the names of Rachmaninoff, Kreisler, Lhévinne, Grainger, Toscha Seidel and Pablo Casals.

Troy, N. Y.—Mrs. Frank Catricala, Jr., has been engaged as soprano soloist at the Fifth Avenue Methodist Episcopal Church.

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My dear Miss Curtis:

Before sailing for France, I must write you to tell you how much the Oratorio Society and I appreciate your kindness in jumping in at the last moment to take the soprano part in the "Pilgrims Progress" in place of Miss Mabel Garrison. To learn a part like that in twenty-four hours shows the highest musical intelligence, and you certainly acquitted yourself admirably.

With best wishes for your artistic future,  
Believe me, very sincerely yours,

Miss Vera Curtis  
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NEW YORK, APRIL 24, 1920

## A SOURCE OF OPERATIC EDUCATION

It is no longer possible to call into question the musically educative uses of the large moving picture houses. Such establishments as the Rialto, Rivoli and Strand Theaters in New York, which maintain orchestras of approved symphonic size and constitution, are quietly and effectually leading the proletariat into an appreciation of much of the best in the standard orchestral repertoire. The course by which they accomplish this end is the most psychologic and infallible. Music to be lastingly nourishing must be taken as daily bread, must become a quotidian habit and be woven inextricably into the fabric of the individual's experience and association. To uncounted thousands the moving pictures are a dominating and constant diversion. Tchaikovsky, Beethoven, Wagner, Schubert, Rimsky-Korsakoff, Liszt heard week after week under these conditions undergo that subconscious absorption which converts them into prized personal possessions. To the previously unenlightened "custom hath made it the property of easiness" in remarkably short order. Unrepelled by menacing pedants, unaffected by stupefying methods of avowed "education," there is formed a musical nucleus in the community, solely by dint of uncoerced receptivity.

What the theaters above mentioned have accomplished educationally with respect to symphonic music, the more recent Capitol Theater promises to do in regard to opera. A late issue of this journal made detailed mention of the performance there of Pietro Floridia's "Paoletta" in concentrated form. Similarly abbreviated,

such works as "Cavalleria," "Pagliacci," "Hänsel and Gretel" and Puccini's early "Le Villi," have been made known to the patrons of the same establishment. The pocket edition operas last something like half an hour—not long enough, in other words, to weary persons who have not yet learned how to listen to good music—and are thus devoid of the perilous elements of boredom. They are, furthermore, not misrepresented or from a musical standpoint at all crude. The principal singers are for the most part good—several, indeed, are excellent and amply worthy of a more august stage half a mile further downtown—the chorus admirable and thoroughly trained, the stage direction clearly regulated by some one conversant with the standard requirements of operatic representation. Above all, the orchestra is of symphonic size and thus able to play even so intricately fine a score as "Hänsel and Gretel" with all the finish, instrumental balance and richness of color demanded.

Here truly is an educational pill gilded out of all medical semblance! The principle involved is quite the same as that which operates in the little symphony concerts given in the other movie institutions. And it is easier to train a public to enjoy opera than to delight in a tone poem. It looks curiously as if the projectors of this scheme of miniature lyric drama had unwittingly stumbled upon the most effectual of all methods of leading the musically unlettered to the fountain of operatic wisdom and enjoyment. They have created a training school of appreciation. From it the next step to further artistic illumination is easy.

They might do more even than they are doing. They might, instead of restricting their attentions to one act works, present entire standard operas, properly curtailed, at the rate of an act a week. The possibilities of such masterpieces as "Carmen," "Trovatore," "Faust," "Aida," "Rigoletto," stretched over a month are alluring. In this way the public could be familiarized with the household classics of opera without risk of surfeit and with an interest growing out of pleasurable suspense. A lyrical "serial," as it were.

At any rate, the Capitol Theater is rapidly assuming the aspect of a community opera house. Its method is unconventional. But the end, if attained, will more than justify the means. Out of the splendidly bedizened "movie" palace will have developed a cultural center.

## APPLAUDING REPUTATION

Certain instrumentalists have become such prime favorites with the public that they have only to step on the stage as soloists with one or another of the symphony orchestras to be welcomed with fervent applause of such protracted duration as to add a good many minutes to the length of the program.

These same virtuosi have their off-days, when they do not measure up to their best, like all other musicians. Sometimes the off-days stretch into off-seasons. Yet they are greeted with ovations before they have played a note. Perhaps, as far as the artist is concerned, this is as it should be. For no performer attains such popularity as to be accorded a welcome of this sort without having built up a reputation based on something either very unusual or emphatically worth while. No one should begrudge a virtuoso this admiration.

But advance applause, carried to such an extreme of fervency, scarcely indicates the serenity of mind that is the companion of sound judgment, on the part of any audience, with regard to the merits of what it is to hear. It is not likely that an audience which has determined in advance to go into raptures over an artist's playing will be cool to him at the close of an even passable performance.

More than once this season New York audiences— which like to think they set a fashion for the remainder of the country—have proved what a fetish can be made of reputation.

For the second time, it is chronicled that Maurice Ravel has refused to be decorated as an officer of the Legion of Honor. Maybe he had occasion to visit a pawnshop or two, and saw what had become of a considerable number of war crosses and medals of honor.

And now Dame Holland is enjoying native opera, with the standard works of the repertoire translated into words she can understand. And to think New York once was Dutch!

The critics will not be slow to see the humor in Fortune Gallo's intention to inaugurate his new season at the Manhattan on Labor Day.

With Sevcik about to join the number of great violin teachers, including Auer, already in America, one wonders whether fiddling is soon to replace baseball as the national sport?

## PERSONALITIES



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### Lada Watches Artist Painting Her

Watching one's own picture being painted is nearly as interesting as reading one's own epitaph, with this difference, that you can get back at the painter, and you usually can't at the obituary writer. At any rate, Lada, the American interpretative dancer who has been so greatly applauded in New York this season, appears to think it engrossing as she sits on a bench observing the transmutation of small checks into larger checks. (Here we utterly refuse to make a joke.) Miss Lada was last week one of the stars at the *Globe* music concert in the Metropolitan, and by way of varying things will late in May give a matinee at one of the smaller theaters devoted to "Mother Goose" rhymes, and with music by American composers.

**Bakst.**—Leon Bakst, whose designs for theatrical scenery have earned him the title of "color liberator," is exhibiting at the Knoedler Galleries, New York, a new collection of his water color "dolls," one set of which represent the costumed figures of the ballet of "Sadko," the Rimsky-Korsakoff opera.

**Laurenti.**—Mario Laurenti, the young Metropolitan baritone, had an amusing experience on a recent concert trip. When he arrived at a certain town he found a section of the Italian colony on hand to welcome him, with both an elaborate luncheon and many speeches. After he had excused himself, to return to his hotel, the artist was just preparing for rest when he heard some one outside his door declare: "I must see Laurenti." Outside he found a sturdy Italian. "You are Laurenti," the man exclaimed. "You must come with me at once." Visions of blackhanders and Camorristas horrified the singer, but he followed the stranger courageously to—the barber shop. His visitor was the town barber, who wished the honor of shaving a distinguished compatriot. And that evening the barber was among Laurenti's most enthusiastic hearers.

**Moiseiwitsch.**—If you really want to know what happens in the United States, ask *The London Telegraph*. As thus: "A friendly correspondent in the United States of America tells me that when Moiseiwitsch went to Toronto recently to give a recital, he and his party had previously to be vaccinated owing to an outbreak of smallpox in Ontario. The U. S. A. Government, it appears, allowed the distinguished pianist to cross the frontier going out, but declined to allow him to return until he had been vaccinated. So particular are they that the train in which Moiseiwitsch was traveling was held up on the frontier for two hours while three passengers went through the operation!"

**Whittaker.**—The French Government has recently conferred on W. G. Whittaker of Newcastle-on-Tyne, England, whose choral settings of North country folk-song have been performed frequently in London, the distinction of "Officer d'Académie." Mr. Whittaker has succeeded during the last fifteen years in making Newcastle so important a center of study of French music that French musicians conversant with British conditions doubt whether any other town may be found, even in France, in which French music is as well known in its most intimate developments.

**Prokofieff.**—Apropos of the prejudice against futuristic music, Serge Prokofieff, the Russian composer-pianist, commissioned by Campanini before his death to write "The Love of the Three Oranges," tells with amusement of himself: "Once in Russia I had a certain big orchestra thing accepted. I heard one of the musicians saying, 'My wife is sick and I've got to buy her medicine or I wouldn't play it.' and 'See what poor fellows like us are forced to do because we must earn our bread!'" "But," he added to C. D. Isaacson, the writer on music who tells the story, "I know what I am doing, and that time will justify me."





By Cantus Firmus

**A Memory Aid for Opera Goers**

[By the late Louis C. Elson, in the Musical Quarterly]

One could memorize a large number of operatic fatalities by rhyming them as follows:

In "Il Trovatore" so boasted,  
The tenor and alto were roasted.  
The heroine, poor *Leonora*,  
Took poison, they couldn't restore her.  
"The Jewess" as set by Halévy,  
Was stewed in hot oil as a gravy.  
Dear *Linda*, the sweet mountain daisy,  
Along with *Dinorah* went crazy.  
The charmingly wild *Violetta*  
Had consumption and never got better.  
Dark *Carmen*, for all her swagger  
Was punctured at last with a dagger.  
The heroine's life is most certain  
To end with the fall of the curtain  
From *Valentine* up to *Brunnhilde*,  
There always was something that killed her.  
No matter how bright her cadenza,  
The last act most certainly ends her.

**Rachmaninoff as a Cave Man**

Dear CANTUS FIRMUS:

The music critic of our worthy morning paper, the *Journal-Courier*, enthuses over Sergei Rachmaninoff's delightful performance at his recent New Haven recital in this manner:

"There is fine appreciation, dignity of musical thought and purity of style in all that he does. He has no mannerisms, but presents the figure of a sincere musician in love with his instrument which he bends at his will." ANON.  
New Haven, Conn.

Dear CANTUS FIRMUS:

Speaking of a recent concert by Schumann-Heink a writer in a bustling little city some miles east of here delivered himself of the following: "Her graciousness, her informal stage presence, and absolute lack of so-called artistic temperament make her beloved by every one, and gives her perfect ease, even in so small a theater as the one in which she sang last night." T. L. K.  
Wichita, Kan.

**The Cheerful Middle**

[The Boston Herald]

Like Ernest Newman, we shall never again hear the Chopin Funeral March without being reminded of Mr. Sidgwick's summary: "Most funeral marches seem to cheer up in the middle and become gloomy again. I suppose the idea is, (1) the poor old boy's dead; (2) well, after all, he's probably gone to heaven; (3) still, anyhow, the poor old boy's dead."

**CONTEMPORARY :: AMERICAN MUSICIANS**

No. 11  
Maud Morgan

**MAUD MORGAN**, harpist, was born in New York City, daughter of George Morgan, famous organist. Received her entire education in this country, beginning study of piano with parents at the age of five. First studied harp with Alfred H. Toulmin, making her debut at the age of eleven with Ole Bull, being the first American to appear as harp soloist on an American stage. Following year she appeared with Adelaide



Maud Morgan

Phillipps, being heard in fifteen concerts

NOT a bad idea for Hofmann to use a musical term, *Fermata*, for his Georgia home. Other names will readily suggest themselves for other artistic households:

Molto Langoroso  
Moderato  
Vivace  
Tempestuoso  
Agitato Furioso  
Marziale  
\* \* \*

**For Example the Famous Clark Mansion On Fifth Avenue?**

Dear Cantus Firmus:

I read that "laying bricks to music is the latest experiment in building." In New York City, where William Fox is rearing a new home for his activities in the film world, he found work progressing slower than seemed desirable. He proceeded to engage a jazz band, together with a talented soloist, to provide syncopated music to accelerate the somewhat monotonous task of piling one brick upon another.

This explains the architecture of many of our new apartment houses, which can hardly be classified as either "Early Pullman" or "Late North German Lloyd." They are evidently "Jazz-zorinthian." C. R.  
Boston.

**Plainly This Man Has Musical Gifts**

[Received by a mail order house and copied in the Boston Herald]

Dear Sir: The peanney you shipped me sum time ago come duly recd. My, is we souposed to pay the frate charge ont. When we bot this peanney you claimed to lie it down to me.

I want you two send me quick as hell a receipt for 2.29 for same. Besyds the kees on sum dont work a tall. Is them ivory finger boards. Are dealer here sed we got beet on this deel. Wer is the thing you seet on? Is it een that box on the platform at the depo? That luks two small for it. Yours truely, etc.  
P. S.—Wen you rite tel me how two tune it.

[From the Boston Transcript]

The great pianist at a drawing-room function was clearly annoyed. "I do not ask," he said, "that you moderate your conversation to the point where you can hear me play. That, perhaps, would be too much. But in order to do myself justice I must request that you allow me to hear myself."

He resumed his playing amid deep silence.

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**Vahrah Hanbury**  
To Visit Europe  
After U. S. Tour



Photo by Mishkin

**Vahrah Hanbury, Soprano, Who Has Just Completed a Successful Spring Tour**

In the Middle West and South, Vahrah Hanbury, New York soprano, has won favor in her Spring concerts, scoring in Grand Rapids, Cedar Rapids, Tulsa, Okla., Hillsboro, Tex., New Orleans and Macon. Miss Hanbury is bringing to a close her second concert season under the

direction of Evelyn Hopper, who has booked her engagements since her debut at Aeolian Hall in recital last season.

Miss Hanbury is booked to sing the soprano solo in the performances of Beethoven's Ninth Symphony on May 7 and 8 in Philadelphia with the Philadelphia Orchestra. After that she will prepare for her trip abroad, sailing in June for Europe where she plans to go on tour. In the fall she returns to America to resume her concert work.

**HONOR CINCINNATIAN**

**Faculty of Conservatory Appear in Aid of Clara Baur Scholarship**

CINCINNATI, Apr. 20.—The program at the Cincinnati Conservatory on Tuesday evening, Apr. 13, for the benefit of the Clara Baur Scholarship Fund, was an interesting one. A capacity audience honored the memory of the founder of the Cincinnati Conservatory. A composition by Elizabeth Cook, a Conservatory graduate teacher, opened the program. It was a choral work entitled "The Sea Fairies' Song." The harmonies were well brought out by the student body of singers under the baton of John A. Hoffman, with an incidental solo by Margaret Spalding.

Dan Beddoe, tenor, now on the Cincinnati Conservatory faculty, sang the recitative and aria "Vainly Pharaoh Attempts" from Méhul's "Joseph." Theodore Ysaye's Variations for two pianos was next played with brilliance by Mme. Marguerite Melville-Liszniowski and Jean Verd, recent acquisitions on the faculty of the Conservatory. Mr. Beddoe sang numbers by Spross. Three choruses followed by the Sinfonia Glee Club, by Henry Hadley and Frank Damrosch. George A. Leighton's cantata, "The Lady of Shalott," brought the concert to a close. Mme. Weiske sang the incidental solo in the cantata. B. G.

Frank H. Grey's song, "Think Love of Me," has been featured during the season just closing by Christine Langenhan on her tour through the country. Among the places in which she has sung it are Leesville, S. C., Augusta, Ga., Milledgeville, Ga., Moorhead, Minn., Freeman, S. D., and Spearfish, S. D.



## GALLO PROVIDES OPERA FOR ST. LOUIS

San Carlo Artists Provide  
Most Satisfactory Series—  
Local Ensembles Appear

ST. LOUIS, Apr. 10.—Fortune Gallo's San Carloans arrived here this week, strengthened in principals and repertoire, and presented a series of operatic performances that were not only highly satisfactory, but also were of a standard of the highest plane that he has ever offered. Company, orchestra, principals, all worked in perfect accord, and their reception at every performance was immense. Big houses all week fairly revelled in the operas despite the fact of a counter attraction in the form of a big affair at the Coliseum for several college endowments. Gallo's sets of principals all do their parts equally well and thus give a balance to the performances that cannot be obtained otherwise. Opening with "Rigoletto" on Monday with a regular cast, he followed it up on Tuesday with a magnificent performance of "Madame Butterfly" with Rosina Zotti, who sang the name part in a most sympathetic fashion; Stella DeMette, Agostini, and a newcomer, Mario Valle, who gave a fine study to the rôle of Pinkerton.

Wednesday matinee brought a sterling performance of "Faust," with Myrna Sharlow, a guest artist, singing *Marguerite*, which she did in a most capable way. Romeo Boscacci, Ada Paggi, P. DiBiasi and M. Valle completed the cast. That night a novelty to St. Louis came in Verdi's "La Forza del Destino," which packed the Odeon to the doors. Here did Manuel Salazar, that most elegant tenor, and Vincente Ballester, Gallo's new baritone find, prove their mettle, and they did it gloriously. Bula Ray Shull did *Leonora* satisfactorily, and the rest of the cast was most adequate.

On Thursday night one of the finest performances of "La Bohème" ever given here was presented by the songbirds with

Queen Mario singing the *Mimi*. This lovely voice was never heard to more advantage and her duets with Agostini as *Rodolfo* simply brought down the house. Rosina Zotti sang the *Musetta*, Biasi the *Collin* and Valle the *Marcello*. It was a perfect joy. Then Friday night the usual double bill of "Cavalleria Rusticana" and "Il Pagliacci" were presented with two strong casts, including Sharlow, Shull, Salazar, Valle, Boscacci and Biasi. "Tales of Hoffmann" was given at the matinee this afternoon and the engagement closed with "Il Trovatore" this evening. Too much praise cannot be given to this organization for the manner in which they give their productions. Maestro Merola conducted them all with great authority and produced wonders with the small orchestra.

On Sunday, March 28, the Wood Wind Choir of the Symphony Orchestra, headed by Frederick Fischer, gave a most interesting concert at the Odeon at popular prices. A very fair sized audience attended. This organization, composed of John F. Kiburz, flute; Adolph Bertram, oboe; Tony P. Sarli, clarinet; Domenico Delledonne, bassoon; Pellegrino Lecce, horn; Frederick Fischer, piano and bassoon, assisted by Mme. Ida Delledonne, harpist, most excellently went through a program of rather unfamiliar music. It was very much enjoyed, however, and each artist showed by his individual playing that the Symphony Orchestra was blessed this season with most dependable talent.

The Sunday School Association have decided to give another monster "sing" at the Municipal Theater in Forest Park, as they did last year, and to make it a permanent affair.

H. W. C.

### Phoebe Crosby Appears in Recital for New York Clubs

Phoebe Crosby, soprano, has appeared successfully in many important concerts recently. She was well received in appearances before the Urban Club of New York on April 10, and in a concert given by the Bay Ridge Club on April 13. On both occasions she was heard in French and English song groups, to all of which she gave artistic interpretation.

## NASHVILLE DEMANDS AN OPERA HOUSE

Clubs Unite in Petition for a  
Music Hall—Galli-Curci  
Pays a Visit

NASHVILLE, TENN., April 14.—Musicians of the city are keenly awake to the great need here of an auditorium with a stage large enough for presentation of grand opera, and have entered a petition with the committee in charge of the Soldiers' Memorial urging that such an auditorium be included in the plans for the buildings to be erected on Memorial Square. The State, county and city are to spend \$4,000,000 on this memorial and the musicians of the city as well as many of the business organizations feel that the imperative need for an adequate auditorium or opera house should have first consideration in the plans for a soldiers' memorial. The petition as presented to the committee was signed by the Vanderbilt Musical Club, Centennial Club, Ward-Belmont, Camerata College and other musical organizations.

Mme. Galli-Curci sang last Tuesday evening in the Auditorium with all her accustomed charm, and with assurance of her power to carry her audience to the highest pitch of enthusiasm. The lights played strange antics during the concert, going out several times, and during one dark minute Galli-Curci sang "Robin Adair," winning much applause. On the program were arias from "Traviata," "Don Pasquale" and "Puritani," besides songs by Liszt, Novello, Hahn and others. Much to the delight of the audience, many old familiar favorites were given as encores. Homer Samuels made an excellent impression both as accompanist and composer. His "Little Bells of Sevilla" was well worthy of its place on the program. The flautist, Manuel Berenguer played skillfully, especially in the "Villanelle," by del Acqua. A pleasing incident to Mme. Galli-Curci's visit here was the deep interest she

showed in the songs of Alvin Wiggers, a local composer. Several of his songs have been made a part of her programs, two of them being dedicated to her, "The Soap Bubble" and "A Bird in Arcadia." The latter is the latest of Mr. Wiggers's compositions and is still in manuscript, while the former is in process of being published.

At the Centennial Club a concert was given last week, devoted entirely to compositions by women. The evening opened with a paper on "Women Composers and Their Influence," by Miss Price. The composers represented were Chaminade, Marion Bauer, Mana-Zucca, Liza Lehmann, and our own Mrs. Ashford. The program closed with the song cycle from "Alice in Wonderland," by Liza Lehmann, the parts being sung by Mrs. Schumacher, Miss Cosgrove, John Gross, Campbell Cooksey, with Mrs. Colyar at the piano. Other numbers of the program were given by Kate Compton, Marie Hayes, Mrs. Ashford, Mrs. A. B. Anderson, Mrs. W. C. Hoffman, Mrs. Thomas Malone, Jr., and Dr. George Clark.

E. E.

### Stella Hammerstein Remarries—Groom Is Son of Late Governor Pope

Announcement was made recently of the marriage in Hoboken of Stella Hammerstein, youngest daughter of the late Oscar Hammerstein, to Charles Fyles Pope of the Friars Club. Mr. Pope is the son of the late Gov. Pope of Florida and is vice-president of the International Doll Association. The bride is well known both on the stage and the screen. Mrs. Pope formerly was the wife of Frederick L. C. Keating, a lawyer and one time Commissioner of Licenses.

### Mae Bonnetti Appearing Under Fleck Brothers' Direction

Under the management of Fleck Brothers, the American contralto, Mae Bonnetti is appearing this season. Miss Bonnetti appeared last fall in South America in a concert tour, returning to New York at the end of November. Not only is she a singer of ability, but she is also skilled as a sculptress and painter, her pictures having been mentioned with favor in Paris salons.

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Photo by Martine Helene Hansstad

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[New York]



## Guy Maier: As a Doughboy Knew Him

By WINFIELD RIEFLER, Amherst College

THERE is something of the perversity of human experience in the fact that Guy Maier, who two years ago seemed on the very threshold of American popularity, should to-day be more generally unknown to the public than he was then. And yet during those two years, the personality and real comradeship of Guy Maier have created for him a host of friends that stretches to every hamlet where doughboys are who have returned from "sunny" France.

No, it was not "Sunny" France to most of the boys. That concept went the way of all lost causes, like the superior quality of the Army mess, the plutocratic possibilities of army pay and superior comforts of the mud at Brest. But many a chap there was, to whom France did seem sunny for a few days at least, when he shook off disciplinary dust and betook himself to Aix-les-Bains, or La Borboule, or St. Malo, or best of all to the shores of the Mediterranean for a well earned leave. There it was, perchance, that he met Guy Maier, played with him, hiked with him, swam with him and never knew him as any other than as a "regular fella" or a "good scout."

To these then, his thousands of friends, I may, perhaps, interpret him as a musician, a pianist of outstanding quality, but to the great majority I wish to interpret him as I knew him, and thousands of other doughboys with me, as a personality and a friend.

What are, then, these characteristics of Guy Maier which made his personality so marked, which changed the "leave areas" where he worked (and a small group of his friends with him) from an

impersonal canteen service-station to a warm, friendly, homelike American sort of a place? I think, perhaps, it was just that American quality in him. For Guy



Guy Maier, Pianist, as the Doughboys Knew Him

Maier is American, superlatively so. In spite of continental training, he remains, in every action, the very incarnation of the American quality of energy, energy

that is contagious, that catches one up into the spirit of its enthusiasm, that "puts things across." That is how I remember him at Aix-les-Bains, the very embodiment of energy, joyous, exuberant, infecting everyone else with his joy, rousing men out of their lethargy till they almost forgot that they were thousands of miles from home and in a strange land, and for the moment, did not care even though they could not forget.

I think it is this abounding vitality, this *elan*, that is the secret of Guy Maier as a musician also. He is a man whose work can never be interpreted abstractly, coldly, for accompanying it there is always felt the spiritual quality of the man himself. He is no sphinx, no enigma that always leaves one puzzled and baffled, attracted and yet repelled. Instead one is caught up and swept on, unreservedly, in the current of his music, feeling the things he feels, and feeling that he feels them. Nor is his power one of mere physical energy alone; there is about him a dynamic, nervous, quality that blends with and is given assurance by his brilliant intellectual power. One feels that his is a personality, matured, tempered by struggle but invigorated rather than weakened by it. It has all the boundless energy and freshness of youth welded with the self-control, the discipline that is achieved by the successful, triumphant conquest of difficulties.

I think that his playing, scintillating, brilliant as it is, is no more than the expression of a personality just as brilliant, just as scintillating. Those qualities of youth, that made him so successful in working with the boys are the same qualities that express themselves in the color, the charm and the taste of his interpretations.

Prevented by his poor eyesight from joining the army, he threw himself into the work of helping the boys in France

through the Y. M. C. A. How well he succeeded is testified by his thousands of friends among the doughboys. After the armistice he spent a short vacation in America, and then returned to France where he again took up his musical activities. His success was instant. With his co-worker Lee Pattison, he was acclaimed in Paris as a musician of the highest order and was immediately engaged for a series of concerts to be given in London, Paris and the cities of France.

## SHATTUCK BAFFLES ARTISTS

American Pianist Plays Blanchet's Work Backward at Paris Reunion

Word comes from Paris of an interesting happening at a re-union of artists in the French capital. A letter to MUSICAL AMERICA tells of the event: "Among the artists were that fine American pianist, Arthur Shattuck; Emile Blanchet, the Swiss composer-pianist, and many others of equal note. The various pianists were playing for each other, quite informally. When it came Mr. Shattuck's turn to play he sat down and played a Serenade of Blanchet, backwards, if you please! The composer was interested in the piece, he said; he ought to have been, as he had played it two nights before in recital. The Swiss composer said to Mr. Shattuck that it reminded him vaguely of something he had heard somewhere, but he couldn't place it.

"Then Mr. Shattuck played it again; every one present looked blank. He finally picked out a little characteristic figure and played it several times over. Suddenly the light broke and Composer Blanchet recognized his own creation, amid the hilarious merriment of the company. Later he told Mr. Shattuck that he envied the composer of the piece—his piece backwards—certain strange and unthought-of harmonies and intervals that appeared here and there.

"Perhaps when Arthur Shattuck returns to America for his next tour next December he will play us also Blanchet backwards as a novelty."

## CONCERTS IN PROVIDENCE

National Prize-Winners Well Received—Local Singers Appear

PROVIDENCE, R. I., April 14.—Among recent musical activities of interest was the appearance of three young soloists, winners in the latest biennial contest for American trained artists, held under the auspices of the National Federation of Musical Clubs. Their visit was by invitation of the State Federation of Rhode Island Musical Clubs.

Ruth Hutchinson, soprano, of Los Angeles, Cal.; Terry Ferrell, violinist, of Wichita, Kan., and Arthur Klein, pianist, of New York City, form the trio now on tour. Local musical students were largely in evidence among the audience that heard the talented performers in a varied and interesting program.

On April 9, Ethel Watters, contralto, of this city and Ruth Davis, soprano, of Boston, pupils of Harriot Eudora Barrows, gave a recital in Froebel hall. A sweet and expressive voice, good style and diction, were qualities shown by Miss Watters. Miss Davis revealed a voice high and pure, which she handles skillfully. Arias from Verdi and Puccini operas and miscellaneous songs comprised the program which was enjoyed by a good-sized audience. A. P.

## ST. OLAF CHOIR IN FT. WAYNE

Visit of Minnesota Singers Is Event of Season

FORT WAYNE, IND., April 12.—One of the real treats of the season, was given to the music lovers of Fort Wayne, April 6, at the Majestic Theater by the St. Olaf Lutheran Choir of Northfield, Minn., under the direction of F. Melius Christensen. This wonderful organization reflects great credit on their director, Prof. Christensen.

Evelyn Hinton, contralto and Mary Esther Winslow, pianist, gave a joint recital, April 7, to a delighted audience.

Luella Marca Feiertag, soprano, pupil of Radonovitz, accompanied by Florence Fritch, pupil of the American Conservatory of Music of Chicago, gave a recital April 8 at St. Paul's auditorium. Miss Feiertag was recalled many times. Her work is artistic in every sense of the word, and she was splendidly supported by her accompanist.

J. L. V.

What the Critics say about the first New York Recital, March 22, 1920, of

# MARTHA BAIRD

The little Boston lady who played at the Princess Theatre yesterday afternoon had her own ideas about program-making. With just enough Chopin to prove that she was a real pianist, Martha Baird sailed into a succession of unusual things by D'Indy, Dvorsky, Debussy, Griffes, Liodow and others. Without manifesting any great technical display or anything remarkable in the way of tone, she managed to make an impression with every picture she drew and every story she told. She has originality and magnetism and poise as cool and fresh as the misty lavender frock and the violets she wore.—N. Y. Evening Mail.

Martha Baird, pianist, of unaffected sincerity and charm, had to add recall numbers to a program largely French and as largely unfamiliar yesterday at the Princess. Except a brief Chopin group and its predecessors from Rameau and Scarlatti, her choice of music was like that of wildflowers afield, as in D'Indy's "Poeme des Montagnes," Op. 15, of timely open-air theme.—N. Y. Times.

A young pianist playing with much freedom and feeling a modernly made and interesting program.—N. Y. Evening Sun.



Miss Baird proved to be a player with good qualities. The best was her tone, which was musical and varied. Her technique was fluent, her rhythm well marked, and her interpretations showed understanding.—W. J. Henderson, Sun and N. Y. Herald.

She is a player of real talent. She plays easily and cleverly. She has the right feeling for accents and for romance. On the whole, she impressed her hearers as a musician of fine sensibilities, possessed of ample technical skill. The unusual character of her program sets her apart from the general run of newcomers.—N. Y. Evening Telegram.

Martha Baird, a young pianist from Boston, gave a refreshing recital yesterday afternoon. Her program was unhackneyed and she played with sincerity and charm, producing a good tone.—N. Y. Evening World.

A recital that held qualities unusual to affairs of this sort. Pianists of better reputation seldom display so much thought and originality in the choice of a program as did Miss Baird.—N. Y. Evening Journal.

Technically, Miss Baird can hold her own with most of her contemporaries, and in her ease, mechanical proficiency and interpretative ability are evenly matched.—N. Y. Tribune.

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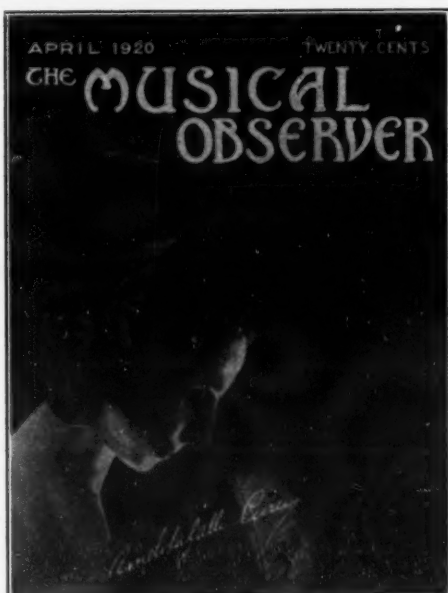
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## SEASON CONCLUDED BY NEW SYMPHONY

### Kreisler Soloist at Last Pair of Concerts Before Change of Name

Last of the New York orchestras to close its season, the New Symphony, next season to be known as the National Symphony, gave its final pair of concerts under its original name on Wednesday evening and Friday afternoon, April 14 and 16, in Carnegie Hall. On both occasions Fritz Kreisler was the soloist, playing Bach's E Major violin concerto. The orchestra's final offerings were the Pergolesi F Minor Concertino for strings, as arranged by Sam Franko, and Beethoven's "Pastoral" Symphony.

Mr. Kreisler was tumultuously received when he stepped into view on Wednesday evening. The greeting had in it fervency of a sort more to be expected after a dazzling display of virtuosity than before the playing of a note. That the ovation was repeated at the conclusion of the concerto goes without saying. There is always profound pleasure in listening to Kreisler play Bach. His rare sense of phrase beauty, his treatment of melodic segments almost as if they had the definite thought of words, his great gift for presenting linear design so that the ear seems to see as well as to hear, and the warmth and sweetness of his tone, all conspire to give vitality and freshness to music that with

a less gifted interpreter may seem more architectural than humanly appealing.

These attributes were characteristic of the Bach concerto, as Kreisler played it. If it had structural nobility, it also had melodic grace, and it had humanity. It was not, however, flawless as to technique. In the opening *allegro*, the master's intonation was by no means impeccable. There were several sour slips when he was not exactly in tune. The *adagio* was played very beautifully. It was Kreisler at his best.

#### Pergolesi Concertino Admired

There was Raphaelic beauty in the Pergolesi concertino, as played by the string section of the orchestra. Originally scored for four violins, viola, cello, and bass, it has been amplified by Mr. Franko, through the introduction of middle voices and by adding imitations, without any apparent loss of its Old-World flavor. It was admirably played, considering the material with which Mr. Bodanzky had to work, and suggested again that it is in old music, rather than in the moderns, that Mr. Bodanzky, ever a precisionist and sensitive to the beauties of vanished modes, finds his most grateful element.

The "Pastoral" Symphony, too, had much to delight the ear, though there was more than the customary amount of lingering by the wayside, and some of the inequalities long since noted in the playing of the orchestra. There was a sold-out house, with a considerable number of standees, indicating a lively growth of interest in the new orchestra during the six months' span of activities which closed with this pair of concerts. O. T.

## NEW SONGS BY F. H. GREY

### Composer Returns from Tour with More Works to Credit

After his tour through the states conducting light opera, Frank H. Grey recently returned to New York for the spring and summer season. Mr. Grey has had real success this year with numerous performances of his new songs on the programs and many noted singers. Marie Morissey, the contralto, has sung his "In the Afterglow" more than 100 times this season, and has made a record of it, which is shortly to be released. Barbara Maurel, mezzo-soprano, has sung this song often, her singing of it in Augusta, Ga., recently meeting with marked approval. The Metropolitan opera tenor, Morgan Kinton, recently scored in Mr. Grey's "Dearest" at a concert at the New York Hippodrome, and in his concerts with the Metropolitan Opera Quartet he used it frequently as an encore to his aria. "Mammy Dear," a new Grey song, is being used widely by vocal

teachers all over the country, as is his "Since First You Smiled on Me."

Several new songs from his pen that have been issued by and are in press with G. Schirmer are "You, Dear, Just You," "Dreams" and "You Kiss My Thoughts Into Flowers." Mr. Grey's "My Birdman on High" for lyric soprano and "Winter Love Song," a typical man's song, are both in press at G. Schirmer. Among successful Grey ballads, sung frequently this season, his "Mother of My Heart," "When I Come Home to You," "Rose of the Morning," "You Will Come Back to Me" and "Wishes" are finding favor throughout the country, both with singers and teachers.

#### Claude Warford at Euterpe Club

Claude Warford, who has had charge of the programs of the Euterpe Club for their musicals at the Waldorf-Astoria has been re-engaged for the season, 1920-21. At the final concert, April 8, the soloists were Margaret Meyer, soprano; Gertrude McDermit, contralto; Lena Helfer, violinist, and Ralph Thomlinson,

baritone. Mr. Warford played the accompaniments. Mrs. A. B. Jamison, president of the club, is an ardent advocate of the works of American com-

posers and most of the compositions featured at these concerts are, by her special request, from the pens of American writers.



## Yvonne De Tréville

New York Recital

April 10th

The complete and unaltered  
criticism by Henry T. Finck  
as it appeared in the  
New York Evening Post  
April 12th.

### A Recital in Costume

Yvonne de Tréville, the charming American coloratura soprano, has invented a new form of chronological recital. On Saturday night at Aeolian Hall she appeared in songs—and costumes—of three different centuries. Miss Ruth Kemper, a promising and talented young violinist, assisted her. Moreover, Miss de Tréville appeared as a performer on the harp, playing her own accompaniments for two songs.

The programme was extremely well chosen and offered interesting examples of the art of the eighteenth, nineteenth and twentieth centuries. In the first group Miss Lowther played a sonata by Tartini, while Miss de Tréville sang an old French air, "C'est Mon Ami," arranged by Bainbridge Crist; "L'Amour est un Enfant Trompeur," by Martini, and a song by Francis Hopkinson, the first American composer.

Like some other singers who have wished to leave the beaten track, Miss de Tréville has made a special study of folksongs, and on Saturday she sang three exquisite ones from Poland, Rumania and Sweden, arranged by her-

self. To this group she added Stephen Foster's "Jeanie," a folksong as simple and ingenuous as the nameless group. Edward MacDowell was also represented, and while his "Bluebell" is not harmonically of the folksong type, it is melodically, and fitted well into the programme's scheme. In these songs in which beautiful diction, simple pathos, and expression and a lovely quality of voice are the chief necessities, Miss de Tréville was at her best. The voice itself has been heard to better advantage. The singer was evidently suffering from a severe cold, but as her programme progressed she sang herself into voice. She was particularly enjoyable also in an encore, a laughing song from Auber's "Manon Lescaut," which she sang with such entrain and gaiety that the whole audience laughed with her.

In her final group were songs by Albert Wolff, a "Prière Normande," which made a very favorable impression; an attractive "Dream Song" by Claude Warford, with harp, violin and piano accompaniment; Walter Kramer's "The Faltering Dusk," which is a short and poignant drama, and "La Primavera d'Or," a brilliant Glazounoff song arranged by La Forge.

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## When Interpreters Ignore Musical Tradition

Artistic Unity of Work Is Destroyed When Musicians Disregard the Intensified Collaboration of Creators at First Performances During Life of the Composer—Some Operatic "Violations" in New York—Italianizing "Samson et Dalila"

By GEORGE E. SHEA.

THE surprising opinion was expressed by an American choral and orchestral conductor in a recent conversation, that traditions in musical works are of doubtful value and may be ignored, because of the lack of proof that such readings were really those of the composer long since defunct, and because of the probability that the interpreter would give a more effective rendition by expressing his own concept of the work, rather than by adhering to a manner which he does not feel to be true and adequate though supposed to embody the ideas of the composer.

This reasoning is false. Where a work did not receive performance during the life of the composer—a rare case—the tradition is a composite of the readings of successive interpreters of refined musical perceptions. This composite is superior certainly to the apprehension of any individual genius inasmuch as some equal genius has probably co-operated already in molding the tradition.

Where the creator of a durable art work has himself conducted, or assisted at, its initial performance, demonstrating the precise sense of his interpretative directions, it would be preposterous for a later executant to follow his own divergent fancy.

This is as true for opera as for other musical forms; and even more absolutely true, inasmuch as, during the preparation of an opera for its "first performance on any stage," it is subjected to an intensive collaboration of scrutiny, discussion, elimination and adaptation, between the librettist, the composer, the orchestral conductor, the stage manager, the singers, and the other members of a highly-specialized staff. This, reasonably gives to the work in its presentation a maximum of cohesion, smoothness, movement, and human appeal. In France such a first production is termed a "creation," and that is what it amounts to: a shaping into a final, definite, characteristic form. Thus is the tradition established, under the most favorable possible conditions.

And any derogation therefrom by star manager, orchestral conductor, scenic artist, or singer, is likely to result in a general loss of harmonious proportion and relief.

Several such distortions have occurred during the now waning opera season in New York.

### Some Flagrant Violations

When one of the opera companies gave "I Pagliacci" here, the baritone was so determined to be the feature in the final scene (killing of *Nedda* and *Silvio*), that



George E. Shea, New York Coach, Who Defends the Value of Tradition

his capers quite deflected attention from the dramatic rôle, centering in the personage of *Canio*. There resulted confusion and diffusion, destroying poignancy and concentration of interest.

Enlarge three times the cadaver in Rembrandt's "Anatomy," reduce the surgeon's size by as much, keep the onlooking physicians as at present, and you have a cartoon, but not the masterpiece of proportion and truth. Most tradition in musical art is a heritage of truth and proportion.

In current copies of the vocal score of "Carmen," numerous *ossias* appear in the title-part (which was written originally for mezzo-soprano). These changes bring the music more within the soprano range. Do they flow from Bizet's inspirational fount? Possibly not, for were not the recitativos, sung in America (where they replace the lines always spoken in French performances), written by Ernest Guiraud after Bizet's death?

In any case, these changes for soprano are not used in France, where sopranos, mezzos, and contraltos invariably adhere to the beautiful phrase-endings sung by Galli-Marié, and crystallized into tradition, if, indeed, they do not constitute the sole original version. The awkward *ossias* employed by the Metropolitan Opera prima donna lend an air of unfamiliarity to the whole work. They surely would not be tolerated at the Opera-Comique.

One more example: The performances of "Samson et Dalila" at the Metropolitan contained much that was entrancing; beautiful voices, wonderful orchestra. Nevertheless, in the vocal department, sobs, glottal clicks and grunts after high tones, scoops-upward, exaggerated portamenti, declamatory attacks through a preparatory shout of varying pitch, and the introduction of sensational tones foreign to the composer's text—all of which liberties pass current in the Italian repertory and seem

part of the Italian school of operatic song, based upon racial impetuosity and exuberance—were a severe trial to hearers accustomed to this opera as rendered at the oft-decried Paris Grand Opera, where such sins of style would never be permitted.

Imagine a 'cellist approximating such methods in his playing! (This parallel is not vitiated by the added gift of the word in the human instrument. Does not every thoughtful singer strive for a free, steady, sustained and penetrating tone approaching that of the strings?)

But as in "Samson," so do the French interpretative artists always set themselves a high standard, in their respect for the composer's wishes, in the gradation and measuring of effects, in the judicious fall of the phrase, and—touching vocal technique—in purity of attack, and in clarity and smoothness of diction in sustained tone. It is a standard due to reliance upon tested traditions, whose observance places the French musician and singer (as it will any other devotee to truth and sobriety of style) upon a plane with few equals and no superiors.

### ZARAD'S ENGAGEMENTS

Soprano Engaged as a Soloist for the Republican Convention

Francesca Zarad, the soprano, now touring this country, has been engaged to sing at the Republican National Convention, which takes place early in June at the Coliseum, in Chicago, and at the Democratic National Convention, which takes place at the Auditorium in San Francisco, starting June 28. Mme. Zarad is now filling a number of engagements in western Canada. She will be at Santa Rosa, Cal., on May 1, as guest of Mr. and Mrs. Luther Burbank at the Burbank Pageant, to be given in honor of the plant wizard's seventy-first birthday. Five motion picture concerns have made arrangements to have pictures of the pageant taken. Mr. Burbank will publicly announce the name of his new peach creation, which he will call "The Zarad," in honor of the singer.

After the Burbank celebration the diva will fill several engagements en route to Chicago for the Republican Convention, at which she will sing, and as soon as that is completed she will immediately leave for San Francisco, where she will sing for the Democrats. Mme. Zarad says no matter which way the election goes, she will have helped nominate a president. After her San Francisco engagement Mme. Zarad will go to Loon Lake, in the Adirondacks, for her summer's vacation.

Louis Svecenski to Teach in New York During Summer

The noted viola player, Louis Svecenski, who is well remembered from his days in the famed Kneisel Quartet, is to devote his summer again this year to teaching at his studio in New York City. Mr. Svecenski will instruct in violin for advanced players and teachers, and in addition will prepare students in chamber music, giving opportunities for playing quartets and other forms of ensemble.

Lillian Croxton in Two New York Concert Appearances

Lillian Croxton, coloratura soprano, appeared with success last week at Public School No. 40 in New York and on April 14 gave a short recital program at the home of Mrs. L. Cannes, in Claremont Ave., on the occasion of a reception to Lillian Dixon.

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## GREAT FALLS, MONT., CLUBS IN CONCERT

### Various Organizations Heard in Joint and Separate Programs

GREAT FALLS, MONT., April 12.—The Tuesday Musical Club recently put on an especially good midseason program under the direction of Mrs. J. W. Speer, an active member of the Club and a gifted singer. A paper on the life and work of MacDowell was read by Mrs. J. W. Agnew, illustrated and supplemented by excerpts from his piano compositions by Margaret Fisher. Mary Longmuir, soprano, sang a group of French songs, by Del Aqua and Hahn. The Women's quartet under the direction of Mrs. O. F. Wadsworth offered Nevins's "At Twilight" and "Her Rose" by Coombs. The members of this quartette are Mrs. Heidenheimer, Mrs. R. E. Crowley, Frances Heldt, and Mrs. John Clarke. Mrs. Arthur Barkemeyer sang numbers by Cowen and Bradsky.

The Friends of Irish Freedom gave an evening of Irish folk songs and dancing on the evening of March 17 at the Palace Theater. A quartet of the best local singers, consisting of Mrs. J. W. Speer, Mrs. J. P. Clarke, Grant Brown and R. P. Reckards, under the direction of Louise Valverde Kelley gave very beautifully, the Rhys-Herbert settings of "The Harp that once through Tara's Halls," "Believe Me," "Last Rose of Summer," "Cruisheen Lawn" and "Oft in the Stilly Night." Mary Longmuir, soprano, and Florence Kowaleska, mezzo-soprano, were heard in "My Snowy Breasted

Pearl." "Kathleen Mavourneen" and "Danny Boy." Gerald Young, tenor, sang "Killarney" and "Macushla" by MacMurrough. The Irish folk dancing, in the hands of Maybelle Maher was one of the most enjoyable features of a wonderfully successful evening.

The Tuesday Music Club were sponsors for the appearance in recital of Myrel Stenson, a twelve-year-old pianist, who gave an evening of music at the Congregational Church. Her ability is quite marked in one so young and an appreciative audience gathered to hear her.

On Palm Sunday the choir of the Episcopal Church under the direction of George Muzzy and Mrs. Fred Stanley, organist, gave a very fine performance of Stainer's "Crucifixion." The chorus consisted of about thirty picked singers, with Mrs. Arthur Harby as soloist in the soprano parts, R. P. Reckards, basso. Fred Stanley, baritone, and Mr. Makemson, tenor, all taking their parts very effectively.

On Good Friday the Congregational Church was the most crowded edifice in town, a large audience having gathered to hear Theodore Dubois's "The Seven Last Words." Julius Wuertner, the organist, was chiefly responsible for its presentation. He had associated with him, besides his regular choir, the following singers.

G. Pauline Syalter, Opal Marsh, Florence Kowleska, sopranos; Mrs. Joe Van Teylingen, Mrs. Arthur D. Johnson, Thora Martin, altos; R. A. Keyes, Thomas Davies, William Pankonin,

tenors; Arthur D. Johnson, Ira J. Burgey, Alexander Campbell, basses. The excellent pipe organ so recently installed there added tremendously to the beauty and balance of the singing, and a short organ number, "Gethsemane" by Fry-singer fittingly closed a beautiful performance.

The De Mille Quartet of Toronto, Canada, made a stop here enroute to the coast. A pleasing program of old favorites was their offering for the evening, interspersed with solos from each member. Duets and trios were also given, with many encores.

A chorus of 100 voices under the direction of R. A. Keyes, gave a choral concert at the First Presbyterian Church on April 8. The combined efforts of three organizations. The Fairfield Music Club, The Nevin Club and the Presbyterian Choir, made an ensemble well worth hearing. The choral offerings consisted of numbers by Sewell, Buck, Towns, Gounod and Mozart. A number of operatic selections from works by Verdi, Wagner and Donizetti, several well selected old ballads by a male quartet and solos by Mr. Keyes, made up an evening of song that made a decided step forward in the musical development of the town. The organ was played by Lorraine Laliberte.

L. V. K.

#### Larsen Pupils in Studio Recital

Seven talented pupils of Rudolf Larsen, the New York violin teacher and assistant to Leopold Auer, were presented in a studio recital on the evening of April 3. Unusual technical clarity and good tone were salient features which marked the playing of his various pupils. The program included Vitali's "Cha-

conne," given artistically by Seni Rabinowitz. Vieuxtemp's "Ballade et Polonaise" was brilliantly interpreted by Julius Stern and Tartini's G minor Sonata was played effectively by Henry Robbins, of Philadelphia. Alice Walsh, of Erie, Pa., scored in Vieuxtemp's "Fantasia Appassionata." Herbert Oleson, of Burlington, Vt., delighted his audience with Wieniawski's "Souvenir de Moscou." Louis Goldberg displayed exceptional violinistic gifts in Mozart's D Major Concerto and Rodine Meakle, of Paterson, N. J., won honors in Vieuxtemp's D Minor Concerto.

#### PONSELLE IN NEW HAVEN

Vera Barstow Appears With Soprano Under Yale Auspices

NEW HAVEN, CONN., April 12.—Rosa Ponselle, the young Metropolitan soprano, was a star attraction on Saturday evening last when she appeared at Woolsey Hall under the auspices of the Yale School of Music, assisted by Vera Barstow, violinist. Miss Ponselle's offerings, all of them beautifully sung, included the aria "Pace, pace, mio dio" from "La Forza del Destino," the "Un bel di" aria from "Butterfly," songs by Munro, Paladilhe, Parelli and Grieg and arias from "Gioconda" and the "Sicilian Vespers" of Verdi. She was acclaimed and had a sensational success.

Miss Barstow was welcomed in works by Kreisler, Cecil Burleigh, Lalo, von Kunits, Volpe and the Saint-Saëns "Introduction and Rondo Capriccioso," which she played brilliantly and with fine tone. The accompanists were Romano Romani for Miss Ponselle and Betty Schuleen for Miss Barstow.

# HENRIOT LEVY

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*Scores Great Success in Chicago Recital, April 11, 1920*



CHICAGO EVENING JOURNAL.—Edward C. Moore.

"Departing from the usual custom observed on his annual recital, that talented Chicago pianist, Henriot Levy, played a program at Kimball Hall yesterday afternoon made up entirely of the works of Chopin."

"Moreover, it was Chopin in his larger, more elaborate aspect. There were no nocturnes, no waltzes, etudes, mazurkas or preludes. Most pianists are content to play one of the sonatas. Levy played them both. He also played the F minor fantasy and three of the four ballades, identified in key as F minor, A flat minor and G minor."

"All this was something of an undertaking, and Levy applied himself to it with industry and fervor. He is exceptionally happy in attempting the big things of music, being gifted with a fine technical equipment and a temperament that is both intense and poetic. The combination is a favorable one for good Chopin playing."

"His audience was large and appreciative. He has a host of friends in Chicago who are his willing and enthusiastic patrons who never he gives a recital. It would seem that they were all present yesterday."

#### CHICAGO DAILY NEWS—Maurice Rosenfeld.

"Henriot Levy is especially endowed with poetic and introspective gifts. He has musical insight, refined taste and transcendent technical facility. He made the B minor sonata a tone poem of moving import and gave to its reading variety of mood and style. The last section was played with technical brilliance."

"CHICAGO EVENING AMERICAN—Herman Devries. "Henriot Levy included the sonata in B minor, heard this year by very great, great, good and inferior pianists. Mr. Levy played it remarkably well yesterday."

#### CHICAGO HERALD AND EXAMINER—Henriette Weber.

"Henriot Levy was in fine form and never played the piano better."

#### CHICAGO DAILY TRIBUNE—W. L. Hubbard.

"Henriot Levy gave good account of himself and particularly in the B flat minor sonata. This had technical finish in gratifying degree, great tonal beauty and fine interpretative musical and poetic values. It was an admirable reading. The fantasy also was given with brilliancy and excellent understanding. The F minor disclosed poise, technical accuracy and the finish which had marked the preceding numbers."

#### CHICAGO EVENING POST—Karlton Hackett.

"Mr. Levy has always played Chopin with instinctive appreciation for the mood of the music, and at this concert he was in particularly keen sympathy with his task. It was poetic in conception yet with the virility to the mode of expression which was in keeping with Chopin's thought. The B flat minor sonata Mr. Levy read with tonal variety and fine appreciation for the changing moods."

#### HENRIOT LEVY'S COMPOSITION

"At the present time, when transcriptions and arrangements—many of minor value—dominate the violinist's repertoire, it is doubly refreshing to hear an original new work for violin of

unquestionable importance, carrying with it the true message of a composer with ideas and the strength and technique to express them in nobly appropriate language."

"I am referring to Henriot Levy's 'Passacaglia' for violin and piano. It has been my privilege to hear this work twice within a short time, and the second hearing just confirmed, if not intensified, the strong impression, the direct appeal of the first performance. Levy makes no concessions to his hearers. The 'Passacaglia' is not a thing of playfulness; quite different indeed he goes into depths with serious intent."

"Severe and unrelenting in its theme, and there is hardly the perception of a lighter view in the variations. But he is resourceful and knows how to use and develop his material, combining the classical style with the most advanced means of modern expression."

"Mr. Levy's 'Passacaglia,' which just recently was issued by Carl Fischer, New York, is a valuable and highly welcome contribution to the violin literature and should be studied by every serious violinist. But let it be said that this work requires players of technical equipment and musical intelligence, both for the violin and piano parts."

"The performance, as given by Mr. Rich Gerwonky and the composer, was ideal and heartily enjoyed by every musician present."

LOUIS VICTOR SAAR.

"An appreciation from the noted composer to HENRIOT LEVY on the first presentation of his 'PASSACAGLIA,' a composition for violin and piano."

CHICAGO DAILY TRIBUNE—W. L. Hubbard. INTEREST CENTERED CHIEFLY IN A "PASSACAGLIA" BY HENRIOT LEVY

"For the 'Passacaglia' Mr. Levy was at the piano, and the new work proved both interesting and attractive. The fundamental theme is a strong, well individualized one, and excellent knowledge of what constitutes violinistic as well as pianistic effectiveness is displayed in the fashioning of the variations built upon it. There is good contrast maintained throughout, both in mood and dynamics, and the work in its entirety impresses as a meritorious addition to violin literature."

CHICAGO EVENING AMERICAN—Herman Devries. "Henriot Levy's 'Passacaglia' by this eminent pianist was a most interesting novelty. It is a dance in triple time, possessing the double merit of being distinctly melodic and profoundly musical. It holds the pleased attention of the listener from the first bar and is unquestionably a happy addition to modern violin literature."

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## Musical Activities in Chicago

Chicago, April 19, 1920.

Fritz Renk, violinist, was the recipient of much applause last Sunday afternoon when he appeared as soloist with Ballmann's Symphony Orchestra, playing the "Caprice De Concert" by Ovide Musin, and Mr. Renk was obliged to repeat the number.

Lucile Stevenson, soprano, was soloist at the musicale given by the Society of American Musicians, in Kimball Hall, Thursday evening.

A musicale was given by Mme. Sturkow-Ryder, pianist, and Mme. Estrid Clauday, at the Thurber art galleries, Friday evening.

Florence Lang, soprano, gave a program at the Arts Club Wednesday evening.

Carl Craven, tenor, and Lillian Notleman, soprano, sang at the Edgewater Beach Hotel Sunday afternoon.

Violet Holmes Tidy accompanied Mme. Hanna Butler, soprano, in a program of songs at the Chicago Woman's Club Tuesday afternoon in the Fine Arts Building.

Frances Coates, "costume songstress," appeared in Milwaukee Thursday evening and gave a program of musical etchings—colonial French, Dutch and Oriental groups before the Wisconsin Woman's Club. On Friday evening of this week she gave a program of "Spring Etchings" at the Woodlawn Woman's Club.

Hazel Huntley, contralto, who has been a member of the Oxford Opera Company, has now organized her own company which begins a three year tour in June.

James Haupt, tenor, and Joseph Corre, pianist, were the joint recitalists at the regular concert of the Young American Artists' concert, given at Recital Hall last Thursday evening, and both young musicians pleased an audience of discriminating qualities with their presentation of a program of songs and piano music.

The program given in Ziegfeld Theater Saturday morning by the Chicago

Musical College was devoted to the final competition in the preliminary contest for the Conover grand piano presented by the Cable Company. The competition piece was the first movement of Grieg's concerto for piano.

The preliminary contest for the Italian or French violin, presented for competition to students in the Chicago Musical College by Lyon & Healy, was held Monday morning. The three contestants selected by the judges (Richard Czerwony and Herbert Butler), to play in Orchestra Hall at the final competition April 28, were Glen Halik, Ethel Ekins and Bertha Kribben.

Mae York, student in the vocal department, has been engaged as director of the voice department at Endeavor College, Endeavor, Wis. Ruth Nuss, of the same department, has been engaged for a twelve weeks' tour with a symphony orchestra.

Bertha Kribben played at Lincoln, Neb., before the Matinee Musical Club April 5 and 8, and at Omaha, Neb., before the Kinsanin Club April 9. Miss Kribben is a student of Leon Sametini.

Leta May, student in the vocal department, has been singing in New York. She appeared April 10 in recital before the Mozart Society with Arthur Rubinstein, pianist.

The Chicago Symphony Orchestra, Frederick Stock, conductor, will play at the final competitions of the Chicago Musical College in Orchestra Hall Wednesday evening, April 28, when students of the institution will compete for the grand pianos presented by several firms, a valuable Italian or French violin, and the free public vocal recital, presented by Carl D. Kinsey. On this occasion, which will be one of the most interesting musical events of the season, the judges will be Frederick Stock, Professor Leopold Auer, Rudolph Ganz, Ernest Hutcheson and Edward Johnson.

Beatrice Byxbee, pianist and accompanist, assisted on a program given before General and Mrs. Leonard Wood and Jane Addams at the Cooper-Carlton Hotel Tuesday evening.

On Monday evening the Whitney Tew Studios presented a program of extraordinary interest in which students demonstrated that there is practically no limit to the range of the human voice. The program was given by the Misses Yastrow, Colbran-Melius, Fredeen, Berg, De Vere, Clark, and by the Messrs. Enright, Sheek and Grafe and Mme. Barr.

The American Conservatory presented advanced violin pupils in recital Saturday afternoon in Kimball Hall.

Elsa Fern MacBurney, soprano, gave a recital of songs before the Chicago Literary Score.

The Labarthe Piano School presented Ilma Ender in recital Saturday evening in the Fine Arts auditorium.

A recital by pupils of Doris Metcalf was given Sunday afternoon. In the weekly faculty recital Camilla Kosar and Ann Kerr were the soloists.

Ruth Ellen Marr, artist pupil of Theodore Harrison of the Lyceum Arts conservatory, appeared in San Francisco last week in the role of Josephine in "Pinafore" with Jefferson De Angelis. Miss Marr has been with the Gallo Opera Company since November.

Eleanor Mueller, soprano, has been engaged as soloist with the Trinity M. E. Choir.

Vava Backus, contralto, gave a most interesting recital in the MacBurney studios Monday evening. Her first group was devoted to Grieg and contained "The Youth," "With a Water Lily" and "Good Morning." She closed her program with a composition by Grant-Schaefer, "The Sea." Miss Backus had the able assistance of Harold B. Simonds at the piano.

Mercedes Miller, soprano, artist pupil of Thomas N. MacBurney, is director of the Ladies' Chorus of the Globe's Women's Club.

Pupils of Sebastian Burnetti gave a recital in Barnum Hall Sunday afternoon. Those taking part were: Olga Kargan, Fay Kahn, Orpha Jessie, Pearl Meyers, Louis Meehan and Charles Gash. Mr. Burnetti sang an aria from "Don Giovanni."

Frances Grund, artist pupil of Carl Craven, was soloist with the Chicago Women's Chorus Thursday evening at Kimball Hall.

Ilse Gilbert, artist pupil of Karleton Hackett of the American Conservatory of Music, sang two groups of American and Russian songs at the reception of the Sigma Beta Theta Sorority of Lewis Institute at the Hotel La Salle Saturday afternoon.

Stella Roberts, violinist, a member of the faculty of the American Conservatory, appeared in recital Friday evening at Kimball Hall.

The Lyceum Arts Conservatory announces the engagement of Mme. Theodora Sturkow-Ryder. Mme. Ryder will be a valuable addition to the piano department of the college.

A recital or original compositions by pupils of Arthur Olaf Andersen of the American Conservatory of Music was given Saturday afternoon in Kimball Hall, the following taking part: Hugh Porter, Lenore Harris, Mildred Stewart, Vera Poppe, Theo Amsbury and Doris Ribera.

Glenn Dillard Gunn, pianist, will be connected with the McPhail School of Music, Minneapolis, Minn., from June 21 to Aug. 1, where he will conduct a special summer normal course for teachers. Mr. Gunn will teach at his studio in Chicago until June 21 and on Sept. 13 will commence his duties with the Chicago Musical College, whose faculty he joins at that time.

The Lyceum Arts Conservatory presented Geraldine Osmun, pianist, and Joseph Kendrick, tenor, accompanied by Jeanne Boyd in recital Friday evening in Lyon & Healy Hall. The orchestral parts were played by Marguerite Kelsch.

MARGIE A. MCLEOD.

### Augette Foret Leaves for England

Augette Foret, the *diseuse*, sailed from New York on Saturday, April 17, for England. Miss Foret, who was heard here in recital this season, plans to make appearances in London this Spring and will return to America in the autumn to resume her work here.

A printer's error in the head line of the review of Mona Bates' debut in Aeolian Hall, published in the issue of April 17, gave the young pianist's name as Gates.

### SOME PRESS ECHOES OF

# NINA TARÁSOVA

## RUSSIAN FOLK SONG AND BALLAD SINGER

### SUCSESSES IN BOSTON—CHICAGO—PHILADELPHIA



Photo by Marcia Stein

*Boston Herald (Philip Hale):* "Her tones were often rich, agreeable, expressive. As a *diseuse* she made a skillful use of gesture and facial play. She has marked dramatic instinct."

*Chicago Tribune (W. L. Hubbard):* Mme. Tarasova has personality and she interests, holds and grips her hearers. She "paints the picture" just as does her French prototype Yvette Guilbert, and while her art possesses something that in a way seems broader and heavier than is that of the eminent Gallic artist yet her vivifying of the text is none the less exact, clear and potent. Mme. Tarasova's voice is a deep mezzo, peculiarly Russian in its timbre and yet a voice which soon exerts appeal. So keen and bright is the intelligence and so sincere the emotional and dramatic feel back of the interpretation, however, that it would not matter whether the artist had voice or not. She would hold and sway her hearers just the same."

*Philadelphia Record:* "When Mme. Tarasova is better known people will rush to hear her. Her work is surcharged with an altogether charming individuality."

*Philadelphia Bulletin:* "Among the numerous extra numbers, three after the conclusion of the regular program, two were sung in English. Both were enunciated with a distinctness surpassing that of the majority of our own singers."

*Boston Transcript (H. T. Parker):* "Even to linguistically limited listeners, Miss Tarasova was distinctly a personality. Her voice is a resonant mezzo-soprano, clear, warm and full. She achieves her end by sheer intensity of feeling for verse and music, by as direct communicating power upon her audience."

*Philadelphia Inquirer:* "Miss Tarasova has a fine contralto voice, capable of rich shadings of tone."

*Public Ledger:* "Mme. Tarasova's voice is of pleasing quality, and capable of great dramatic expression. She has considerable ability as an actress and her manner of giving the songs was received with intense pleasure by the audience."

*North American, Philadelphia (Linton P. Martin):* "The singer's boyish appearance and youthful freshness prove quite winning, and she brings much effective dramatism to her work."

*Philadelphia Press (Clarence K. Bawden):* "Miss Tarasova is a charming little body, with a great big voice that carried to all corners of the large Opera House."

*Springfield Daily Republican:* "Nature has dealt very generously with Mme. Tarasova in the matter of voice, temperament and attractiveness, and her appeal to her audience was instantaneous. She has opened a new vein of rich material and brings to the modern concert a significant contribution."

"Has personality and she interests, holds and grips her hearers,"—W. L. Hubbard in *Chicago Tribune*.

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"A fine contralto voice, capable of rich shadings of tone."—*Philadelphia Inquirer*.



## CHEERS GREET RUFFO AT CHICAGO CONCERT

Baritone, Soloist in Program  
of Hyde Chorus—Local  
Recitalists Appear

CHICAGO, April 14.—Enthusiasm and vociferous cheers greeted Titta Ruffo the Italian baritone, at his first entrance on to the stage of Orchestra Hall last evening, and continued throughout the concert given by the Association of Commerce Glee Club, at which he was the soloist.

This organization is a body of male singers numbering about fifty voices, and ranks with the Chicago Mendelssohn Club as one of the representative male choruses of the city.

Under the musicianly leadership of Herbert F. Hyde, the conductor, the club has made visible progress in nicety of attack, in musical tone shading and in clarity of diction; and in songs and arrangements by Fanning, Cadman, Bizet, Bond and Leoncavallo scored for itself commendable praise.

Mr. Ruffo as a concert singer, confined himself to song literature of French and Italian works, and in the Paladilhe "Patrie," in Tremisot's "Novembre" and in the Brogi "Visione Veneziana" brought to hearing his deep and resonant baritone voice. He sang with power and also with fine discrimination in the musical shading for which his numbers called. He also displayed clear diction in the French texts, and after every appearance had to add encores.

The audience which had a large percentage of Italians, loudly demanded the Prologue from "Pagliacci" but the singer refused to accede to the demands of his audience, adding extras which belonged more fittingly to recital programs.

He was also listed to sing the air from Massenet's opera "Le Roi de Lahore" and songs by Costa.

The chorus won merited approbation from the audience for its very fine singing under Mr. Hyde's direction.

Isaac Van Grove was the accompanist. Two young Chicago musicians, Elsa Holinger, lyric soprano, and Mae Doelling, pianist, gave a very entertaining and interesting joint recital at Recital Hall, Fine Arts Building, last evening, and attracted a large and appreciative audience.

Miss Holinger, in several groups of songs, notably one containing four French songs by Fourdrain, Rabey and Ganz, showed amiable vocal qualities. The voice is of pleasing timber of good range, in its use she displayed musical understanding. Her diction, both in English and French, was especially good, and she sang three Russian songs by Balakiroff, Rachmaninoff and Moussorgsky in English with fine interpretative powers.

Miss Doelling presented offerings which ranged from works by Chopin, through modern composers, and ended with two by Liszt disclosing a serviceable technical endowment, and a sense for the proper interpretation of her numbers. Both of the recitalists had to augment their numbers with extras, given as encores. William Lester was the accompanist. M. R.

### Cecil Arden Re-Engaged by Gatti

Cecil Arden, the young American contralto of the Metropolitan Opera Company, appeared on April 6 in a concert in Manchester, Vt., with Marie Rappold, Morgan Kingston and Thomas Chalmers. Upon her return to New York she was reengaged for next season as a member of the Metropolitan forces, with whom she begins her fourth season next fall. Miss Arden has been engaged as soloist in the Fall at the Lockport Festival, where she will sing several groups of new American songs.

### Haensel and Jones to Manage Paul Shirley, Violinist

Paul Shirley, the viola d'amore soloist, who has done much in making known the character and possibilities of this instrument is being booked for concerts during the coming season by Haensel and Jones, the New York managers.

## EMINENT ARTISTS VISIT ATLANTIC CITY

Ruffo, Martinelli and Fitziu in  
Concerts—Leman Forces  
Provide Easter Music

ATLANTIC CITY, April 9.—On Saturday night, April 3, a concert of note took place on the Million Dollar Pier. Anna Fitziu, soprano of the Chicago Opera Association; Titta Ruffo, celebrated baritone, and the Russian Symphony Orchestra, conducted by Modest Altschuler, were the brilliant combination that gave a memorial concert. The large hall on the pier in which the affair was held was filled to the doors. The audience was made up of music lovers, who deeply appreciated each number given, and each of the artists besides the orchestra were forced to give many encores. This affair was the biggest musical event happening in Atlantic City this season, and showed that really good music receives the support necessary to make this sort of concerts great successes.

One of the largest affairs of the Easter season here took place on Easter Sunday night at the Traymore Hotel, when Giovanni Martinelli, the Metropolitan artist, gave a recital. The hotel was packed and the hotel management said there never was such an assemblage at any of their former Easter concerts when other Metropolitan singers were heard. The applause bestowed after each number showed the audience's appreciation, and the artist gave several encores, to the delight of the hundreds who heard him. The program contained many songs that were quite popular and light besides the heavier numbers. Two compositions of the accompanist, Emilio Roxas, "O Ben Tornato Amore" and "Adoration," were well received. Other numbers were the "E Lucevan Le Stelle," from "Tosca"; "Nina," Pergolesi; "Danza, Danza," Durante; "Aprile" and "L'Ultima Canzone," Tosti; "Celeste Aida," from "Aida"; "Mother, My Dear," Treharne; "Regret," Vanderpool; "There Is No Death,"

O'Hara, and "Vesti La Giubba," from "Pagliacci."

At the Easter Sunday concert of Leman and his orchestra on the Steel Pier, two talented soloists were heard to good advantage. Mary Goukler, possessor of a clear soprano voice, showed extended range and careful training. She sang with fine expression, the aria, "Ritorna Vincitor," from "Aida," which gave her opportunity to show the flexibility of her voice and her wide range. She also sang the soprano part of the "Traviata" duet, "Parigi O Cara," showing the power of her vocal organ. Earl Marshall, who has often been heard on the Steel Pier as soloist, delighted his large number of friends at this concert. His tenor voice displayed the finesse acquired by years of training, and was shown to great advantage in the "Traviata" duet with Miss Goukler. His other numbers were exceedingly well done.

The Easter program that Conductor Leman prepared especially for this concert was especially good and met with the approval of the unusually large audience that was present. The "Unfinished" Symphony drew applause by the manner in which it was played. A number of shorter works made quite an impression, including "Chanson Triste," by Tchoukovsky, "Elsa's Dream" and "Poupée Valse." The opening number was the "Euryanthe" Overture, and the program was closed by the playing of "Finlandia."

Melville A. Clark, of Syracuse, gave a harp recital under the auspices of the Crescendo Club, April 8, at the Ambassador Hotel. An enthusiastic audience applauded each of the well-interpreted numbers of Mr. Clark. Mr. Clark was assisted by Mrs. Ida Taylor Bolte, contralto, of this city. In addition to offering a number of harp solos and accompanying Mrs. Bolte's vocal numbers, Mr. Clark told the story of the harp, demonstrating his narration with musical selections. Four groups were given by Mr. Clark. Mrs. Bolte sang some Irish airs that delighted the audience, as did her singing of Gounod's "Ave Maria," with harp accompaniment. A. R.

NEW BRITAIN, CONN.—A meeting devoted to Indian and Negro music was held by the New Britain Music Club recently with Miss Tommasoni presiding.

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## Harmati Seeks Native Works for Women's String Orchestra

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Compositions for Enlarged  
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WHEN the Women's Orchestral Club of New York gives its spring concert on April 29 in Carnegie Chamber Music Hall it will appear under the baton of Sandor Harmati, who is completing his second season at its helm. This organization, which was originally organized in Brooklyn in 1914, was the Women's String Orchestra under the baton of Martina Johnstone, and has had a varied career in the brief space of six seasons.

In 1914 it was taken over by Theodore Spiering who continued till 1917 as its conductor, giving a number of concerts with it. While the war was on Edouard Deru, the Belgian violinist, presided over it during the season of 1917-1918. But in the fall of 1918 Mr. Harmati, who is known as a composer of fine talent and also as a member of the Letz String Quartet, was called to its conductorship. He has led it already in a number of concerts.

Mr. Harmati has an ideal in working with the Women's Orchestral Club, and spoke recently to a representative of MUSICAL AMERICA on the work he hopes to accomplish. "I am most interested in seeing if we cannot build this club to an orchestra composed of 100 strings," he said, "so that we can do important works that call for such a body of string tone. The orchestra is in a way dedicated to the performance of music composed for strings, but from time to time I intend to do other works, also, adding winds and brass as they are needed. I wish that we could have the co-operation of other amateur orchestras who have proficient players of the gentler sex and also with schools who have girl pupils who would like to have the experience of play-



From a Sketch by Willy Pogany

Sandor Harmati, Conductor Women's  
Orchestral Club of New York

ing in orchestra. I know that there are schools that have no orchestra themselves. If they would send us their pupils we would welcome them in our orchestra.

"To composers let me say that I am on the lookout for American works for string orchestra, works originally written for strings, not arrangements. Here is a splendid chance for young composers, for if they will write for the strings and gain a fine technique in doing so their works for full orchestra will be so much better when they undertake them. Manuscripts for strings will be examined by me with interest, and the meritorious ones I will take pleasure in performing at our concerts next season."

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The pieces of medium difficulty showed the little player at his best. There were moments, indeed, when it was hard to believe that a 7-year-old boy was playing so pure and broad was the tone and so finished the phrasing. With continued good handling this budding genius should within a few years loom large on the violinistic horizon. His present ability is due to the careful instruction of the well-known New York teacher, Jacob Gagna.

The program included the Tartini sonata in G Minor and pieces by Dancla, De Beriot, Kela Bela, Bohm, Hubay, his teacher, Gagna, and others. In all these Sammy displayed a fine grasp of the principles of violin playing.

The accompanist, Rudolph Gruen, played a Liszt Hungarian rhapsody in excellent style as a solo number.

A. P.

### TETRAZZINI STIRS BOSTON

Diva Is Aided by James Goddard and  
Pietro Cimara in Opera House

BOSTON, April 9.—Mme. Tetrzzini, assisted by James Goddard, basso, and Pietro Cimara, pianist, sang to a very large audience at the Opera House on Sunday afternoon. Not only were her hearers most enthusiastic in their applause, but they apparently enjoyed hugely the silly actions of the diva, actions which at times threatened to turn the concert into a vaudeville performance. Of her singing let it be said that her middle and lower registers are the same as of yore, with also the same occasional whiteness of tone. But the altitudinous heights are not now reached without effort, and even after they are attained the tone is of very uncertain flow. The "Mad Scene" from Hamlet and Benedict's variations of the "Carnival of Venice" were Tetrzzini's big numbers. In addition were a group of songs and many encores.

Mr. Goddard sang his first numbers about a quarter of a tone under pitch, but achieved happier results in the aria from Verdi's "Simon Boccanegra." Mr. Cimara began the day's doings with a group of most inane pieces by Sgambati. Such drivel could hardly enthuse the performer, and this was noticeable in his playing. His accompaniments were of a much higher order.

H. H.

## ELSA ALVES HUNTER PROVES A SURPRISE

New Soprano Wins Immediate  
Recognition in Her First  
New York Recital

Even at the curtain fall of the season, when much of the best seems flat and unprofitable, it is a singular pleasure to encounter unexpectedly so delightful and promising a young singer as Elsa Alves Hunter, who made her New York bow in a recital at Aeolian Hall on Monday afternoon, April 12.

Mrs. Hunter is a daughter of Mrs. Carl Alves, prominent formerly as a contralto and now as a vocal instructor. Her voice is a light soprano of lovely quality and so adroitly managed as always to be adequate in volume despite its apparent frailty, and responsive to most of the demands made upon it. It is flexible, too, and the singer has acquired conspicuous skill in the treatment of florid music as she showed in a performance of Handel's "Oh! Had I Jubal's Lyre," beautiful in finish and style. But Mrs. Hunter excels as well in music of a simpler as well as a more dramatic cast. Her program, arranged with an eye to variety and considerable judgment as to musical value, included airs by Purcell, Bach and Dr. Arne as well as songs by Brahms, Hugo Wolf, Debussy, Ganz, MacDowell and Brockway. Intelligence, good taste, musicianship and emotional persuasiveness marked her interpretations.

Mrs. Hunter's place, granted continued progress along present lines, will be unquestionably among the elect. And she seems endowed with the needful modesty and artistic seriousness. At present she suggests a pocket-edition Elena Gerhardt. She was fortunate in having the co-operation of Coenraad Bos. H. F. P.

YORK, PA.—Arrangements are being made by a number of local people studying vocal music to bring W. Warren Shaw, one of Philadelphia's teachers of voice culture, to the city during the summer months. It is said that Mr. Shaw will arrive in July.

## JOSEF MARTIN PIANIST

SOME PRESS COMMENTS

"Mr. Josef Martin appeared yesterday afternoon in a recital at Aeolian Hall. He has undeniable musical qualities, a musical personality, and has a valuable technical equipment, a feeling for tone and tonal quality. He often enunciates a phrase or melodic line with pregnant effect. There is fire and energy in his playing."—Aldrich, *New York Times*, April 28, 1916.

"A young pianist of really exciting proficiency and originality, his playing of the Op. 53 Polonaise (Chopin) can be truly suggested only by the overworked term 'brilliant.'"—C. M. Flan-  
draze, *St. Paul Pioneer Press*.

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## GRAINGER MAKES BOW TO SALT LAKE CITY

Philharmonic Gives Another Fine Program—Offer Stephens's New Cantata

SALT LAKE CITY, UTAH, April 6.—Percy Grainger made his initial bow last Saturday evening to an audience that completely filled the Salt Lake Theater. From the opening group, which included the Bach Chaconne, to the closing number, the renowned pianist was accorded a hearty ovation. In the Chaconne he evidenced great skill in technique and breadth of interpretation, and also in the Liszt Hungarian Rhapsody No. 12. But perhaps he aroused the greatest enthusiasm with Grieg's "Summertime," followed by the "Clair de Lune," Debussy. The "Juba Dance" and Irish tunes and dances called forth spontaneous applause.

In his own numbers Mr. Grainger was most pleasing. His "Colonial Song" was a distinctively Grainger composition, and his "Country Gardens," based on an English Morris dance tune was most effective. Other numbers included Brahms's Intermezzo in B Flat and "Birds at Dawn," by Fanny Dillon. His own arrangement of Stanford's "Maguire's Kick" was the closing number, and two encores were stormily demanded, including "One More Day," which held the au-

dience as by a spell, a repetition of the Juba dance, with house standing for the most part with their wraps on. The throng declined to depart until another encore was given, a repetition of the "Country Gardens." The concert was the third of the season by the Musical Arts Society.

On Sunday afternoon, March 29, the Salt Lake Philharmonic Orchestra was heard in its second concert of the season. A large audience greeted the organization and manifested great appreciation for the splendid work under the baton of Charles Shepherd, who, together with Eddie Fitzpatrick, concertmaster, was personally congratulated for the artistic success of the concert. The program included the "Egmont Overture," Beethoven; "Unfinished Symphony," Schubert; "Nutcracker" Suite by Tchaikovsky; "España," Rhapsody, Chabrier.

Easter Sunday was the occasion of many splendid musical services in many of the churches. "The Resurrection," Manney, was ably presented at the Immanuel Baptist Church by a choir of thirty voices, with organ accompaniment augmented by piano, violins and cello.

"The Glory of the Resurrection," by Charles Gilbert Spross, was given at the Methodist Church, under the direction of Mrs. Ella Cumming Wetzell, director.

The first rendition of the sacred cantata, "The Vision," written and composed by Evan Stephens, was given by the Tabernacle Choir under the direction of the composer, with John J. McClellan at the organ. The work was written in commemoration of the one hundredth anniversary of the "Vision" of Joseph Smith, a great event in the history of the Church of Jesus Christ of Latter Day Saints. Z. H. S.

## HELEN JEFFREY AGAIN HAS HEARTY RECEPTION

Young Violinist Warmly Applauded at Recital in Which She Repeats Earlier Success

Favorably remembered from an earlier appearance, Helen Jeffrey gave a very creditable violin recital in Aolian Hall on Wednesday afternoon, April 14. Young, personally attractive and able to project youth and personality into her playing, she impressed also by the earnestness with which she essayed some rather formidable violinistic tasks and her success in meeting them. Her intonation was not always perfect and some passages were rough. But her tone was warm and musical and there was dash as well as refinement in her treatment of her numbers.

She began with the Kreisler arrangement of Bach's E Major Prelude, and followed this with two other Bach numbers, the Air on the G string, and the Kreisler version of the E Major Gavotte, all nicely achieved. The Tartini-Kreisler "Devil's Trill" was not impeccable in intonation, but it otherwise represented commendable violin playing. The same may be said of the Conus E Minor concerto. In a subsequent group of small numbers, the "Intrada" of Nachez was given with very attractive tone. Other numbers of the group were the Dvorak-Kreisler Slavonic Dance, G Major; the Cartier-Kreisler "La Chasse," and Sarasate's "Malaguena."

The young violinist concluded the program with Wieniawski's "Faust" Fantasy and with several supplementary numbers. She was very heartily applauded. O. T.

## Ignaz Friedman to Give First American Recital Next January

Ignaz Friedman, the Polish pianist who has been creating a sensation in Europe, will come to the United States next season. Friedman was born in Krakov, Poland, in 1882 and was educated at the Gymnasium in Leipzig and the University of Vienna. While at the University he studied piano with Leschetizky and composition with Hugo Riemann. He has given concerts in all parts of Europe and has edited the works of various composers for several publishing houses, besides composing some eighty-five works himself. He will sail on Christmas Day and will give his first concert in New York, Jan. 7, 1921.

## Edwin Hughes Plays at Vassar

POUGHKEEPSIE, N. Y., April 12.—Edwin Hughes, pianist, gave a recital in the Assembly Hall of Vassar College on the evening of April 9. Mr. Hughes offered an interesting program including Beethoven's Sonata, Opus 31, No. 3, and shorter works by Grieg, Chopin, Fannie Dillon, and a paraphrase of his own on Johann Strauss's "Wiener Blut Waltz."

## OPERA STARS SING IN SECOND BENEFIT

Scenes from Metropolitan Repertoire Delight a Vast Audience

The second of the special performances of the year for the benefit of the Metropolitan Opera Company's Emergency Fund crammed the House of Gatti on Monday afternoon, April 12. Taking part were some sixteen of the singers—those who did not appear at the earlier benefit—the chorus and the ballet, with three conductors presiding over scenes from four works of the repertoire. Act II from Verdi's "La Forza del Destino," Act III from the same composer's "Rigoletto," Act II from Puccini's "La Tosca," and the first part of the Temple of Dagon scene from Saint-Saëns's "Samson et Delilah" were presented in the order named, and were rapturously received.

Rosa Ponselle sang very beautifully in the prayer that opens the scene from "La Forza del Destino," as she has al-

ways done, since the night she made her operatic debut in this work. Martino, who substituted for Mardones as *The Abbot*, lacked something of the sonority of his larger-voiced fellow bass, but he acquitted himself very creditably. Malatesta was the *Melitone*. The male chorus sang superbly. Mr. Papi conducted.

The "Rigoletto" scene presented Orville Harrold as *The Duke*. His presentation of the air "Parmi, Veder le Lagrime" brought rounds of applause. De Luca sang with rare artistry. Mme. Barrientos also was warmly applauded. Others participating were Ananian, Picco, Dua, Reschiglian, and Emma Bornigia. Mr. Moranzoni conducted.

The "Tosca" act presented Scotti as *Scarpia*, Farrar in the title rôle, and Martinelli as *Cavaradossi*. There was more to admire dramatically than vocally in the scene, as none of the principals was in good voice. Needless to say, there was no lack of intensity in the action. Paltrinieri and d'Angelo were excellent as *Spoletta* and *Sciarrone*. Mr. Moranzoni again was the director.

The scene from "Samson et Delilah" was just long enough to present the beautiful opening tableau, the lovely hushed chorus and the ballet, with solo dance by Lilyan Ogden. Mr. Wolff conducted. O. T.



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## CADMAN AND TSIANINA ENGROSS VIRGINIANS

Richmond Audience Revels in the Indian Program—John Powell in Accompanist's Role

RICHMOND, VA., April 15.—Charles Wakefield Cadman and the Indian soprano, Tsianina, attracted one of the largest audiences of the season on last Friday in the auditorium of the Jefferson Hotel. The noted composer, in addition to the program numbers, gave a delighted lecture on the subject of the recent researches made by himself and others into the accuracy of the Indian melodies that have been handed down to us.

Tsianina proved to be a soprano of rare ability. A small voice extremely beautiful at times and deftly schooled. Her *mezzo-voce* and mastery of the U vowel (on which she obtains a ravishing tone quality) are the dominating features of her singing. At one time the popularity of "The Land of the Sky Blue Water" and "The Moon Drops Low" threatened to relegate them to the musical scrap heap. As sung by Tsianina they assume a new beauty. The concert was under the personal direction of the new Columbia School of Music and Arts, of which there will be some interesting news transmitted later.

Of equal interest with the Cadman concert was the recent recital given by Margaret Gordon, a talented young soprano of this city, assisted by John Powell in the rôle of accompanist. Miss Gordon appeared before the members of the Woman's Club and their guests on April 5, with Mrs. J. Smith Brokenbrough, Mr. Powell's sister, as chairman. In her entire performance one was able to notice a voice of unusual power, not a little sweetness and at all times an artistic sense of values. By far her most effective singing was in the negro spirituals of David Guion. To these she gave what only a southerner can give, the absolute "atmosphere." Mr. Powell's exquisite little songs, "Hearts Ease" and "To a Butterfly," formed the closing number and were the occasion for numerous recalls for both the composer and singer.

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## Roanoke Choir Doing Admirable Work



The Personnel of the Choir of Christ Episcopal Church in Roanoke, Va. Reading from Left to Right: Bottom Row—Gordon H. Baker, Director; Blanche Deal, Organist; Yvonne Noble, Sallie Wheelwright, Mina Neren, Mrs. H. Kessler, Lucille Spindle, Edna Wigginton, Caroline Bland, Carter Sonn, Annie Shelor. Second Row—Mrs. R. H. Smith, Mrs. G. H. Baker, Mrs. J. H. Bowman, Mary Kerr, Kathleen Turner, Mary Burnett, Anne Terrell, Eula Pace, Elizabeth Pulliam, Virginia Michael. Third Row—Stella Pace, Gretha Neren, Mrs. H. N. Long, Mrs. Floyd Poyntz. Top Row—The Rev. G. O. Mead, Rector; the Rev. W. H. Kraft, William Mountfield, H. Long, I. A. Gibbs, A. L. Colston, Mrs. G. O. Mead, E. L. Franklin, Mrs. G. M. Rose, Douglas Fry, Mrs. T. W. Spindle, Mabel Garrison, C. L. Harris, E. M. Baker, F. Maddox, John Neren, Orin Clark, Culver Cook. Front Center, Choir Boys—Billy Payne and Hardin Hill.

ROANOKE, VA., April 7.—The choir of Christ Episcopal Church of this city, as shown in the accompanying photograph, is composed of forty volunteer members under the leadership of Gordon H. Baker. This choir has done, and is doing remarkable work, calling forth most favorable comment, and is considered one of the best in the state. On Good Friday evening Stainer's "Crucifixion" was given at Christ Church by the choir, under the leadership of Mr. Baker, who also sang with ease and dramatic strength all the tenor parts. Besides his admirable vocal qualities, Mr. Baker's personality and leadership make him an accomplished director.

A. L. Colston, of Roanoke, also had opportunity to display the fine qualities of his baritone voice, and together, Mr.

Baker and Mr. Colston, did fine work in their duet. The other baritone parts were taken by Ernest L. Franklin, whose voice is pleasing in its appeal and texture. Excellent ensemble was work done by the chorus, the attack and expression of which were precise and noteworthy. The services of this choir, whose membership is forty, are volunteer, and it is considered high among the best

choirs in the state. Many of Roanoke's best singers have received their early training through this agency. Blanche Deal at the organ gave satisfactory evidence as accompanist. The choir has to its record such ambitious achievements as "Gallia," "The Christ Child," "The Holy City," "Story of Bethlehem," "Hope of the World," "The Conversion."

G. H. B.

## COLUMBUS'S WEEK OF MUSIC

Local Contralto Appears in Recital—Music Store Presents Artists

COLUMBUS, OHIO., April 12.—Margaret Crawford, contralto, gave a song recital Wednesday evening in the Deshler ball room. Columbus became acquainted with this singer when in light opera stock company, at Olentangy Park, and at the Grand Theater. Miss Crawford has been heard in many drawing room concerts and with the Women's Music Club of which she became an active member, soon after her established residence here. She disclosed a voice of rich quality, well controlled, and a style and poise which her long opera experience has given her. Ruth Heizer, the accompanist, a young girl of barely seventeen, played all the accompaniments without notes.

Heaton's music store sponsored a concert on Sunday night at the Hartman

Theater introducing, for the second time, the Ampico piano, the artists being Luba Alexandrowska, pianist, and Ethel Rust Mellor, who sang songs to the accompaniment of the piano records.

Delta Omikron Musical Sorority, which held its national convention in Cincinnati last week, had a number of Columbus musicians among the delegates, several appearing at the musicale given at the Cincinnati Conservatory music hall. Anna Bradle, violinist, and Olwen Jones, accompanist, represented Epsilon Chapter of the Morrey School in Columbus. Other Columbus representatives were Mabel Dunn Hopkins, violinist, and Lenore Harpster Lutz, of the Alumnae Association.

ELLA MAY SMITH.

MIDDLETOWN, CONN.—Joseph P. Kinsella, alderman, and S. S. Campbell and O. P. Welker, councilman, form the committee to arrange band concerts in the green during the coming summer.

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### LOIS EWELL APPEARS IN AN ADMIRABLE RECITAL

Leading Soprano, Formerly of the Century Opera, Displays Her Talents as Recitalist

Lois Ewell, soprano, who was the mainstay of the futile Century Opera, but who has not been heard much since the passing of that organization, gave a song recital in Aeolian Hall on the afternoon of April 13. The program consisted of Wolf-Ferrari's footless four songs, a Russian group, "Ocean, Thou Mighty Monster," from Weber's "Oberon," a French group, all modern, a German group sung in English, and an American group. The program was excellently selected and arranged.

There is not much to be said of the Wolf-Ferrari songs. They do very well to open a recital with. The Russian songs were well sung, especially "The Song of the Bride," by Rimsky-Korsakoff, which has no accompaniment. (Why?) This was the best of the group. The French songs were all well sung, the Massenet "Crépuscule" especially so, and it is not an easy song to sing well. The German group was less happily chosen than the others, and idiotic translations detracted still further from several of them. The Strauss Serenade, though taken at a rather fast tempo, was a good piece of singing. Of the group in English, A. Walter Kramer's "The Faltering Dusk," was by far the most striking. As a matter of fact, it was the best piece of singing of the whole afternoon. Richard Hageman's "At the Well" was also given an interesting performance. The "Oberon" aria is not the most grateful concert piece in the world, especially with piano accompaniment, but Miss Ewell sang it with dramatic fervor and differentiated its various moods cleverly.

Viewed as a whole, the recital was of high order. Miss Ewell's voice still shows the results of the strain to which it was submitted at the Century. The high tones sound spread sometimes instead of focussed, but the production, for the most part, is good, the scale even and she sings with intelligence. Furthermore her intonation is accurate and best of all, her diction is absolutely clear. And that can be said of few singers in this day and age. J. A. H.

### HUGHES IMPRESSES BOSTON

American Pianist Shows His Gifts in Jordan Hall

BOSTON, April 7.—Edwin Hughes gave a piano recital in Jordan Hall last Thursday evening. He played Beethoven's Sonata, Op. 31, No. 3; Grieg's Ballade; Chopin's Fantasia, Op. 49, Mazurka, Op. 17, No. 4, and Scherzo, Op. 20; Fannie Dillon's "The Desert," and "Birds at Dawn;" and his own paraphrase of Strauss's "Wiener Blut."

Mr. Hughes is very evidently an idealistic musician who feels his music deeply and interprets it with the utmost respect for what he conceives to be the composer's wishes. His playing of the Grieg Ballade was, for us, his greatest achievement of the concert; he gave the different variations their individuality and musical meaning, and his final climax was splendid. The program contained notes on the music of the evening, where we learned that this Ballade was endorsed by Brahms. Why drag in Brahms? Although it is the fashion to decry Grieg and to speak contemptuously of his insufficient development of material, etc., his music is more spontaneous and has less of the all too familiar midnight oil flavor than the output of many of the apostles of unlimited thematic manipulation.

Fannie Dillon's "The Desert" portrayed, according to the program notes, "Dawn, the full day, and sunset." It was heard in Boston for the first time. Dawn was atmospheric and attractive in its harmonic scheme, but, like other days we have known, noon did not fulfill the promise of dawn.


Mr. Hughes played throughout with sincerity as well as intelligence; by skillful pedalling he made the harmonic structure of the music unusually clear. He was warmly applauded by a good sized audience. C. R.

Ralph Thomas to Give Song Recital in Paris

PARIS, April 1.—Ralph Thomas, tenor, will give a song recital in the Salle Gaveau on May 8. He will be assisted by Marie Henry, a young French violinist. The accompanist will be Guy Kyle Dunkel.

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## NEW CAMUSSI OPERA DISAPPOINTS MILAN

"Fires of St. John" Proves  
Much Inferior to First  
Work—Villani Praised

MILAN, March 28.—The first performance of the new opera "I fuochi di S. Giovanni" ("The Fires of St. John") music by Ezio Camussi, words by Cavacchioli, an adaptation of the well-known "Johannisfeuer" of Sudermann, was attended by a fairly numerous audience which gave the work an apparently good reception. Unquestionably the audience was composed of friends perhaps not entirely impartial, for, on its merits, the work did not deserve such an approval.

Maestro Camussi was already known to us through his "Madame DuBarry," successfully produced here some years ago and also well received in London. The score had been admired for the spontaneity and the elegance of its form, so that this second attempt is a great disappointment. Seeking to strike out a fresh line for himself and obsequious to the new forms of art, Maestro Camussi has composed a score which shows undeniably his knowledge of all modern formulas of harmony, counterpoint and orchestration, but really tells us nothing new and lacks inspiration and communicative power. He has adopted a universal and tiring declamatory style, relieved by short and uninteresting melodic phrases, continually alternating with brief themes supposed to characterize the principal persons of the drama—but which very seldom take hold of the hearers. No depth or sincerity of melodic vein, little variety in handling his material, and various commonplace passages. The voices are unmercifully treated.

In my opinion, the plot of this opera is not adapted to be set to music. It is an interesting play, instinct with human passion and full of highly dramatic situations which nevertheless offer but poor opportunities for the music to add any intensity of emotion. As in several other modern realistic operas, as "Tosca" and "Fedora," there are moments in which the hearer scarcely desires the music, so eager he feels to catch every word spoken on the stage. Altogether, a good play spoilt to produce a mediocre opera.

Under difficult circumstances, the singers did their best, and Mme. Luisa Vil-

lani in the rôle of Marika was beyond all praise, dramatically convincing and in splendid voice. Although difficult, the score had a very intelligent reading by Maestro Ferrari, who worked wonders with an orchestra, the extravagant terms demanded by the members of which made the necessary number of rehearsals impossible. The author was called to the curtain several times after each act, but the success, warm after the first, diminished after the subsequent calls.

Mme. Saltini-Mochi delighted a distinguished audience on Wednesday evening at the Conservatorio with a recital of classical music devoted to Bach and Handel. She possesses a voice of such extensive range and purity of tone, and interpretative power of such an unusual degree, that she may attempt programs which we are very seldom permitted to hear. Added to this, she has perfect breath control and appears almost indefatigable, so that the sublime items which constituted the program were presented in all their full beauty. She sings so well that she makes her Italian hearers forget her slightly foreign accent and tonal emission. Her next concerts are awaited with the greatest interest.

UBERTO D'ALGES.

## ROSALIE MILLER, ELMAN AND WHITEHILL IN "POP"

Two Visiting Artists and Metropolitan  
Basso Appear in Sunday Night Concert

At the Sunday night concert at the Metropolitan on April 11, the program was offered by Clarence Whitehill of the company, with Rosalie Miller and Mischa Elman as guest artists.

The orchestra, under Richard Hageman, opened the program with the "Tannhäuser" Overture after which Mr. Whitehill sang Wotan's Farewell from "Walküre," and Miss Miller, the aria of Chimène from "Le Cid," the first half of the program closing with the Mendelssohn E Minor Concerto by Mr. Elman who was recalled for two encores.

The second half began with Tchaikovsky's "Caprice Italien," by the orchestra, which gave an encore, then two Russian songs by Mr. Whitehill which earned two encores. Miss Miller sang very beautifully a group of songs to which she added numerous extras, and Mr. Elman closed the concert with the Prize Song from "Die Meistersinger" and Sarasate's Caprice Basque.

The accompanists were, Joseph Bonime for Mr. Elman, Walter Golde for Miss Miller and William Tyroler for Mr. Whitehill.

J. M.

## McCORMACK SCORES IN CHICAGO RECITAL

Tenor Sings to Capacity House  
—Heniot Levy Gives Program of Chopin Works

CHICAGO, April 12.—Undiminished in any way is the great hold which John McCormack possesses on the musical public of Chicago, and his recitals here always attract audiences which fill our largest halls and theaters. Last Sunday afternoon from the farthest recesses of the stage, right to the topmost gallery seat, the Auditorium held his admirers, and even the orchestra pit was jammed full. For Mr. McCormack's program, this much may be said, while he caters, to some extent, to the general public, his programs, as a whole, are artistic expositions of song literature, and at this concert, he brought forth some classics which were among the finest examples of song compositions.

Brahms's "In Summer Fields," Rachmaninoff's "When the Night Descends," "A Fairy Story by the Fire," by Merikanto, and "Before the Dawn," by Chadwick, made a group of exceptionally fine material, and the perfect English diction, the artistic interpretation and the glorious vocal gifts of the singer earned him much applause. The usual Irish ballads arranged by various Irish composers, an unfamiliar air by Mozart, and four songs by Liza Lehmann, Waldorp, Edwin Schneider and Allitsen, served McCormack for his formal program. There were, though, three and four extra songs after each group and repetitions after some of the numbers.

Assisting at this concert, appeared for the first time in Chicago, Lauri Kennedy, a young Australian cellist, who in the Boellmann Variations Symphoniques, and two short pieces by Saint-Saëns and Popper, showed a pleasant tone, a facile technic and musical taste. He also had to add to his selections with encore numbers. Edwin Schneider as usual, supplied admirable accompaniments.

A heavy and representative list of compositions by Chopin were chosen by Heniot Levy, the Chicago pianist and composer, for his annual piano recital at Kimball Hall yesterday afternoon, drawing a capacity audience of piano music lovers and professional musicians. In his interpretation of both the B Flat and B Minor Sonatas, the F Minor Fantasia, and the three first ballades, omitting the big F Major, this fine artist displayed rare pianistic qualities. A transcendent technical equipment, a poetic and often romantic insight into the spiritual elements of the compositions, and refined and elegant musical understanding, marked particularly the Fantasia, the G Minor Ballade and the B Minor Sonata.

In the matter of mechanical facility and in the smoothness and fluency of style, he reminds the listener of Godowsky, but there is a greater tone power and volume in his performances than in his Polish colleague. He added a dramatic element in his playing of the B Flat Minor Sonata which fitted well into the reading of this work, and he also made the Largo of the other Sonata, a tone poem of real beauty. The recital was a notable one from the pianist's viewpoint. There were numerous encores granted during and after the concert.

M. R.

## YORK QUARTET IN CONCERT

Philomel Instrumental Ensemble Appears. New Band Will Go On Tour

YORK, PA., April 15.—The Philomel Instrumental Quartet, organized last winter, was heard here in concert last week for the first time.

The audience crowded the auditorium of the Woman's Club house to its capacity. Assisting the quartet as soloists were Helen Ziegler, soprano, and Alva Shive, contralto. The quartet is composed of Walter L. Rohrbach, pianist; Samuel Gottlieb, flutist; William Bentz, violinist, and Allen Bond, cellist. The numbers included compositions of Bach,

Weber, Donizetti, Titl, Bartlett and Mofat.

The Matinee Musical Club sponsored the concert.

Some months ago the management of the Spring Garden Band took first steps to develop its organization into a band which would rank among the first in the country. Since that time, through the efforts of Lester K. Loucks, business manager, many musicians of reputation have been brought here to live and to lend their talent to the making of the band. The goal set by the management has been attained, for the personnel of the band now includes more than 100 men.

The band has started upon its summer season which promises to be the most active and generally progressive in its history. The season of engagements will begin soon when the band will go to Portsmouth, Va., where it has been engaged by municipal authorities for a series of concerts at the Portsmouth Exposition, an event which promises to rival the Mardi Gras of New Orleans.

H. D. C.

BLOOMINGTON, ILL., April 6.—Under the auspices of the Amateur Musical Club, Frederick Fredericksen, violinist, and Gordon Campbell, pianist, were heard in a program of ensemble music Friday evening. The program was made up of a sonata in G major by John Alden Carpenter; "Barcarola," Leschitzsky; "Andante-Allegro, Vivo," Paganini-Sauret, and the sonata in E minor by Emil Sjogren.

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## CLEVELAND DROPS VISITING ORCHESTRAS

Famous Symphonic Series Ends—Will Concentrate Energies on Own Symphony

CLEVELAND, April 10.—The symphony concert of the past week presented by the Chicago Symphony Orchestra marked the closing of the nineteenth season of Symphony Orchestra concerts given under the management of Adella Prentiss Hughes by visiting orchestras, and the termination of this series. It is a course that has had national reputation and has been a model for many growing cities not yet fully developed in their musical life. Eleven great orchestras of the country have appeared in it, and twenty-three conductors, including such eminent ones as Richard Strauss, Mahler and Ysaye. Appearing at forty-three of the concerts out of a total of 162 has been the Chicago Orchestra under Frederick Stock, an orchestra whose superb performance of great musical works betokened not alone the high standard established in its personnel, but the ability of its conductor, for Mr. Stock as composer, as interpreter and conductor, has long been recognized as one of the most splendid musicians to appear before a Cleveland audience.

The closing of this series of concerts means that Cleveland henceforth asserts its own musical independence, and,

thanks to the wise forethought of its local manager, Mrs. Hughes, is ready to meet the emergency arising from the decision of several of the great orchestras of the country to give up the annual tour that enabled Cleveland to benefit by the musical enterprise of older and larger cities.

The new Cleveland orchestra, with Nikolai Sokoloff as its conductor, has already demonstrated its worth in the brilliant performances of its second season. Next year with eighty-five players it will present an ensemble that will entitle it to rank with the best.

The course for the third year just announced, will contain eighteen pairs of concerts given in thirty weeks in the regular symphony series. This will include three concerts by outside orchestras, Detroit, under Gabrilowitsch; the New York Philharmonic, under Strinsky; the New York Symphony, under Walter Damrosch, and possibly a fourth not yet secured. In addition to the four-teen pairs of symphony concerts presented by the Cleveland orchestra there will be popular Sunday concerts on alternate weeks, and concerts given in community centers, and industrial concerts. These are felt to be of vital importance to the business interests of the city, and bring imposing return in the influence exerted in the lives of Cleveland's vast foreign population. A. B.

TORONTO, CAN.—At a concert given at the High Park Presbyterian Church on April 9, the program was offered by Mrs. A. E. Spence, Charles Stanley, Boris Hambourg and Jules Brazil. Ruby Ramsey was the accompanist.

## NEW NATIVE WORKS IMPRESS DRESDEN

Compositions of Koessler and Blumer Presented—Fine Local Débuts

DRESDEN, March 25.—Hans Koessler, formerly leader of the Dresden Liedertafel, was well represented at one of the orchestral concerts in the opera house by a symphony of his, entitled "Freut euch des Lebens," which brought him well deserved recognition. Koessler is no modern representative of new ideas, yet his musical invention is not dry. The slow movement breathes deep sentiment and dreaming; on the whole, however, his work is not possessed of enough originality to impress the hearers throughout. In the third Tonkuenstler concert, a Sextet of Koessler likewise achieved a first hearing, also Arnold Schönberg's "Verklärte Nacht" for stringed instruments, a highly enjoyable composition full of mood, color, and as to form and construction, extraordinarily interesting.

Auber's "Muette de Portici" was revived at the State Opera, well cast with Vogelstrom Masaniello, Helena Forti as the Muette, and others; yet Rutschbach, as leader, left much to be desired. Stage mounting, machinery, decorations were not first rate, caused by want of coal and other material. Thus the eruption of the Vesuvius fell flat. The vocal work, as well as the orchestra, was splendid.

Leopold Premyslav, a violinist new here, was the soloist of the Ninth Philharmonic Concert under Lindner's direction. He proved to be a good interpreter of the Brahms Concerto, which was thoroughly mastered in every respect. Lindner directed the "Eroica" with wonted skill and enthusiasm. Next day at the popular concert Prof. Walter Bachmann played Mozart's B Major Concerto, emphasizing thereby his well-known pianistic taste and fine technic. Liszt's "Préludes" and Beethoven's Seventh Symphony, under Lindner's lead, were further on the program.

Herbert Zaeger, a young pianist of high aims, was heard in a Schubert-Liszt program. He succeeded unexpectedly well with his Schubert interpretations, which were given in so unassuming and sincere a mood as to touch the hearts of the hearers. Since the Schubert interpretations of the late Reisenauer, model in their way, we have not enjoyed this sort of music in an equally prominent way.

Elisa Stinzner, our operatic prima donna, gave a very successful song-evening devoted to Schubert, Wolf and Strauss. The latter's "Lieder der Ophelia" (new here) impressed us as some of the best Strauss poems heard of late. The melancholy monotony of the music was done with great justice by the singer who surprised by her manner of lied-interpretation.

The Conservatory examination-concerts displayed, on the whole, good results, especially so by the piano department. Pupils of Laura Rappoldi-Rahrer should be mentioned in first line, also the classes of Vetter and Zimmermann. A violinist pupil of Adrian Rappoldi and a cellist of the Wille School did credit to their teachers. The vocal art was represented by scholars of Orgemi, Wollen, Ottermann. The final concert will occur March 28.

Stephan Askenase, a young, finely gifted Austrian pianist, gave a recital yesterday, playing Franck, Beethoven, and other works in fine style. He is a musician to be reckoned with.

Julia Culp, Elena Gerhardt, Karl Flesch and other celebrities were heard,

needless to say to perfection. Fritz Reiner accompanied.

Lindner, the other night, interpreted Tchaikovsky's "Pathétique" in a never-to-be-forgotten way. The novelty of the occasion, played by the Philharmonic Orchestra, was Theodor Blumer's symphonic poem, "Erloesung." The composer's sense of style, combining new ideas with old form, was well understood. His orchestration is remarkable, but a drawback is the length of the work. Maria Yvognen, of Munich, who should have been the soloist, was unable to be present and Frau Wiecke, formerly of the Royal Opera, appeared as a substitute. ANNA INGMAN.

MERIDEN, CONN.—The Upsala Male Chorus of the Augustana Lutheran Church recently gave an admirable program under the leadership of Oscar M. Magnusson.



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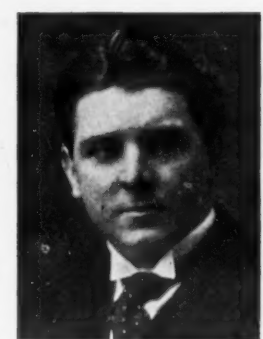
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#### Opinions of the Press

THE lyric quality of his voice, the warmth and beauty, purity and resonance, delighted the big audience.

—Charlotte (N. C.) *Observer*, May 3, 1919.

\* \* \* \*

He demonstrated the rich qualities of his voice, which have won him a place in the first ranks of tenors.

—Macon (Ga.) *News*, May 8, 1919.

\* \* \* \*

His clear lyric tenor is a delight, and its suppleness was demonstrated in a wide range of work, combined with charming personality and magnetic stage presence.

—Syracuse (N. Y.) *Post-Dispatch*, April 2, 1919.

\* \* \* \*

The artist thrilled by the marvelous beauty of tone and depth of feeling of which he is master.

—Denton (Texas) *Record-Chronicle*, Oct. 10, 1919.

\* \* \* \*

His voice is of genuine tenor quality, clear and telling. His diction is excellent, and he is particularly happy in lyrics that have a story to tell.

—Cleveland (Ohio) *Plain Dealer*, Nov. 8, 1919.

\* \* \* \*

A glorious, pure, true and thrilling voice unified in its registers and under perfect artistic control is his.

—San Antonio (Texas) *Express*, Oct. 25, 1919.

\* \* \* \*

Sings sweetly, clearly, strongly and sympathetically; with fine expression and an understanding of dramatic values.

—Charleston (S. C.) *News-Courier*, Nov. 3, 1919.

\* \* \* \*

Gave all his numbers in a finely finished, fluent manner that made them a delight to hear.

—Utica (N. Y.) *Press*, April 7, 1920.

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### Need of Balance in Vocal Culture

Whitney Tew, English Vocal Teacher, Now in Chicago Discusses Phases of His Work—Discarding the Old Theory of Range Limitations

CHICAGO, April 8.—Since Whitney Tew, the eminent English voice expert, has made Chicago his residence, he has established a fine following of students and many of them have found places on the concert stages of America.

He has decided and original opinions regarding the voice and its culture, and herewith he puts forth some facts regarding the manner in which bad singing may be detected, as well as giving scientific reasons for the proper functions involved in correct singing.

"There are a few rules I will give you," said Mr. Tew, "by which you may detect bad singing. If the whole effect that you hear does not enable you to distinguish the correct process and judge whether it is bad singing or not, these few rules will always determine the matter for you.

"If you hear the singer breathe, or see a movement of the body or face through respiration.

"If the tone varies in character in pitch changes.

"If every word is not pronounced exactly as in correct speech.

"If one tone is less beautiful, resonant, full than another or if the *piano* differs in quality and character from the *forte*.

"If there is revealed the first trace of effort or fatigue in singing, the whole production is spurious, and has no place in the art of singing.

"All who understand the voice and its correct management know that the modern singer generally uses less than one-quarter of the vocal cords, and employs less than ten per cent of the resonance space provided by nature for the amplification of tone.

"One segment of the cords, or perhaps only a portion of it, is in a condition of approximation. The rest of the cords, being apart, cause a sound to be made by the false cords, which sound is erroneously called over-tone. It is not tone of any sort; it is a sound.

"The nature of the instrument is such that when it operates in a balanced condition or with poise, the tone must necessarily be pure. If pure it must embody all the characteristics of purity, and there is no beauty, or quality or characteristic of which our imagination is capable of conceiving which would not be vested in the tone which is pure.

"Hence the fundamental of the principle of co-ordination is the perfect balance of the three phases or parts of the vocal operation.

"Over-tones and harmonics are factors of vibration, related to the mechanism only indirectly, merely geometrical phenomena.

"The inquiring mind recognizes the futility of expecting a mechanism to function properly when dislocated. A tone voluntarily thrown into the head, at any point, nose, forehead or pharynx, puts the larynx out of its natural or normal position, and the instrument can no longer be under the control of the breath; hence it must rely on the unnatural control of the throat muscles.

"If one will pause to reflect, one will challenge the absurd belief which has saddled the vocal world that the voice is so curtailed in its range that it can

function only in certain parts of the scale, either the top or the bottom.

"A balanced vocal mechanism, sustained by the breath in its normal position, emits an even, easy tone over three or four octaves. The reason why this statement is disputed is that the knowledge of



Whitney Tew, Chicago Vocal Teacher

the way to find this balanced position has been lost; and to one who believes that pitch changes are made by an alteration in the length of the cords, such a scale would not only seem, it would be impossible.

"By any modern process it is impossible. But by the operation of the true principle such a scale is not only possible but is natural, and is the out-pouring of that inherent essence of music of which man is the completion. I hope to show this principle in a series of recitals in New York soon, probably October, when my advanced pupils will appear on my programs and demonstrate this matter."

Rubinstein, Levitzki, Ornstein and George Copeland in Ampico Concert in Hub

BOSTON, April 10.—George Copeland, Mischa Levitzki, Leo Ornstein and Arthur Rubinstein, together with the Ampico, were heard in concert in Symphony Hall on the evening of April 6. The playing of all four artists was compared with their own reproductions on the mechanical piano. Mr. Rubinstein substituted for Leopold Godowsky who was unable to appear.

Rosa Ponselle Applauded by Bostonians

Rosa Ponselle, the brilliant soprano of the Metropolitan's forces, recently sang for the first time a concert arranged for the members of the Boston Athletic Association. She had an ovation, and shortly after the concert received a letter from Frank P. Son, who had charge of the concert. In his letter Mr. Son congratulated Miss Ponselle and stated that it was one of the great events in the association's thirty-one years' history.

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## NEW MUSIC VOCAL AND INSTRUMENTAL

"TURKEY IN THE STRAW." Concert  
Transcription by David W. Guion. (New  
York: G. Schirmer.)

What Percy Grainger has done for some British and Irish folk tunes in his superb arrangements Mr. Guion has done for this American "cowboys' and old fiddlers' breakdown." There is not an American who does not know this tune, one of the most rollicking things in our national catalog. In serious music Henry F. Gilbert has employed it finely in his Humoresque for orchestra, where he has orchestrated it brilliantly, with a fine sweep.

Mr. Guion has arranged it for the piano as a concert-piece. He has set it so that the tune first appears simply, and then goes through a series of variations where the melody is switched into various voices with counterpoints added fittingly. And these contrapuntal bits are all popular in melodic fancy and suit the tune with glove-like accuracy. Technically the piece calls for a good player. The final passage is given in two forms, the player being permitted to take his choice. The dynamic and expression marks are put down in English *à la* Percy Grainger and Leo Sowerby, some of them such as "terribly choppy" and "playfully" being Graingeresque to a tee. And as we think of it we know of no concert pianist before the public to-day who could play it better than Mr. Grainger. We hope he will!

MISSA "REGINA PACIS." By Pietro A. Yon.  
(New York: J. Fischer & Bro.)

This mass in honor of St. Vincent Ferrer is one of Mr. Yon's newer works and again reveals him as one of the foremost men in our time writing real Catholic church music. The mass is founded on a Gregorian theme of rare beauty, which is printed opposite the first page of the "Kyrie." The contrapuntal treatment of the material is masterly, Mr. Yon having accomplished some extraordinary things in his development of the theme. There is a brisk fugal passage on "Cum sancto spiritu" and a magnificently managed imitation on the "Et vitam venturi," in which there are some splendid examples of augmentation. The closing measures of this chorus will bear inspection, for the unusual manner in which the voice parts are led to the "Amen" on the tonic. Though of a decidedly polyphonic nature the mass is flowing and melodious and is not unduly difficult to sing. There is a dedication: "To the Prior of the Dominican Fathers, St. Vincent Ferrer's Church, New York City, the Very Rev. J. R. Heffernan, O. P., Patron of Correct Ecclesiastical Music."

"THE LAND OF HEART'S DESIRE." From  
"The Quest." By Ethelbert Nevin. Edited  
and Arranged by Deems Taylor. (Cincinnati-New York-London: John Church Co.)

Ethelbert Nevin's cantata, "The Quest," for baritone solo, chorus of women's voices and piano to a text by Randolph Hartley, was one of its composer's few elaborate and extended works. But it has never proved practicable, for it was unduly long, and its solo part was too high for a baritone voice.

Mr. Taylor has taken the work and cut it down and rearranged the Nevin material so that as it is now issued it occupies a reasonable amount of time and the defects in the solo part are remedied. Mr. Taylor has allowed himself considerable freedom in recasting the material and has set it now for three-part chorus of women's voices, so that it is decidedly effective. The parts are better in movement and the whole piece is practical from the standpoint of the average choral society.

Without touching upon the notable, this Nevin music has a sweet charm, a persuasive something that won its composer such popularity in his lifetime. Mr. Taylor and the publishers are to be congratulated on operating on the work in such a manner as to render it usable. The results justify the arranger's surgery.

EIGHTEENTH CENTURY MUSIC. W. F.  
Bach, C. P. E. Bach, J. C. F. Bach. Vols.  
I and II. Selected and Edited by Annie T.  
Weston. (London: J. & W. Chester.)

Here are two albums of short pieces for the piano from the works of three of the lesser Bachs, Wilhelm Friedemann, Carl Philipp Emanuel and Johann Christoph Friedrich Bach, all of whom in their day were highly esteemed. Annie T. Weston, Head Music-Mistress at the Roedean School, has selected and edited the material nicely, providing fingering, etc.

There are charming minuets, little pieces marked Allegretto in C Minor, Presto in E Flat, etc. The three Bachs appear in the first Vol. I, while Vol. II is devoted entirely to Carl Philipp Emanuel Bach, who was really a very fine composer, as those who know his piano sonatas and his Symphony in D are aware. These albums ought to make splendid teaching material if nothing else. And there are movements in them that concert-pianists could make enchanting in the group of their program devoted to the old classics.

"TEA-TIME." By Eugène Goossens, Op. 19,  
No. 3. "The Curse." By Eugène Goossens,  
Op. 22. (London: J. & W. Chester.)

We are quite beside ourselves with joy over Mr. Goossens's "Tea-Time," a setting of a French poem by G. Jean-Aubry, whose skill as a poet matches his critical ability, we note. This is a song for a medium voice and piano—kindly observe that we have not said piano accompaniment!—which must be done on a program as a separate number, not in a group.

With the music of Mr. Goossens we have felt ourselves fairly conversant and we had thought that he had accomplished a height in fantasy and individual utterance. But this song surpasses what we have seen before. In it we find a new Goossens speaking, speaking in a richer and more emotional language, with a greater variety and a deeper poetry. Harmonically it is absolutely and totally free. Nothing holds the composer back; he says everything with free rein. And it all bears the mark of a creative genius.

On the other hand "The Curse" disappoints us. We understand, of course, the spirit of its music and poem, the lat-

ter by one H. R. Barbor, but it is unconvincing in our opinion and to sing such words as the opening lines is baffling, to put it mildly. A tenor who has the right aplomb may startle an audience with it, if it is placed on the program in an advantageous place. Had we examined it away from "Tea-Time" we might have had a different opinion of it. But after "Tea-Time" it did not measure up.

VALESSES BOURGEOISES. By Lord Berners.  
(London: J. & W. Chester.)

The amazing Lord Berners, who can write Chinese pieces, funeral marches for canaries, rich aunts, statesmen, etc., has now turned to the *bourgeoisie*. How kind! The English aristocracy is realizing that there is a large portion of the world—but that is sociology, not music!

This is an album of three waltzes for piano, four hands, put out under the title "Valesse Bourgeoises." The first waltz is called Valse Brillante, the second Valse Caprice and the third, "Strauss, Strauss, et Straus." The first and second are what their titles indicate and the only way we can explain the third title is by taking it to mean Johann Strauss, Richard Strauss and Oscar Strauss, the last named of "Chocolate Soldier" fame. Are we right? We wonder. Lord Berners has done nothing very striking here; he has taken some tunes of his own in the style of popular waltzes and harmonized them with his 1920 vocabulary *à la* Stravinsky, *et al.* As a musical joke, it is alright; as musical art we question its validity.

One of the things we like about the album is the charming title page, which is gotten up in the style of old music, the kind printed 60 or 70 years ago, with a wood cut of gentle ladies dancing on the green to the playing of a fiddler. The type and wording of the title are absolutely in the spirit of the words "Valesse Bourgeoises." Lord Berners has done something amusing; we only hope that he did not think he was doing something important!

"TU'CH'HAI LE PENNE, AMORE." ("Thou  
That Hast Wings for Flying"). By Giulio  
Caccini. Modern Concert Transcription by  
Pietro Floridaia. (Boston: Oliver Ditson Co.)

To his series of "Early Italian Songs and Arias" Mr. Floridaia has added this gem of Caccini. He has written an accompaniment to it for piano that matches his work in the Peri and Falconieri items, already issued in this series. And he has edited the work with the same care and thought. The foot-notes should be observed by singers and studied; if this is done a performance will be arrived at that will pass muster. The air is for a medium voice. An English translation has been provided by Charles Fonteyn Manney.

"A LOVER IN DAMASCUS." Arranged for  
Pianoforte. By Amy Woodforde-Finden.  
"A Prelude." By Graham Peel. (New  
York-London: Boosey & Co.)

Amy Woodforde-Finden's "A Lover in Damascus" is too widely and favorably known in its original form as a song-cycle to call for extended comment on this edition for pianists. Suffice to say that the piano solo arrangement has been made with skill and good taste by the composer herself, and is not difficult to play. Mr. Peel's "A Prelude" is a very gentle and sweetly melodious little brother in G Major of more virile members of the prelude family like Rachmaninoff's famous one in C Sharp Minor. It is innocuously pleasing to the ear.

"HAVE FAITH." By Ghita Corri. (Lon-  
don: Novello & Co., Ltd.)

This sacred song is of a type which calls for no extended comment. It is a sacred song like so many others, which seems to have been written largely because other sacred songs of about the same caliber have been written by composers. "Have Faith" is a good title, but one hard to apply to this particular number.

"SÉRÉNADE DU TSIGANE." By Charles  
Robert Valdez. "Chanson d'Amour." "In  
a Chinese Temple." By Georges Clerbois.  
(New York: Carl Fischer.)

Mr. Valdez has dedicated his "Gipsy Sérénade" to Fritz Kreisler, but this by no means implies that it is beyond the possibility of performance of the average violinist. It is a captivating number in three contrasting sections, and its melodies lie beautifully for the strings.

Georges Clerbois's "Chanson d'Amour" is expressive, and calls for delicacy of shading and interpretation in its execution. "In a Chinese Temple," by the same composer, is impressionistic in char-

acter, and unusually taking in an exotic vein, with its *pizzicati* and its effective harmonics and double-stopping. All three of these new violin pieces are well worth knowing.

"THE BELL-MAN," "The White Peace."  
By Cecil Forsyth. (Boston: Oliver Ditson Co.)

Cecil Forsyth in these two songs of fine simplicity, once more proves that he can write music as well as write about music. "The Bell-man" (for high and medium voice), is programmatic and narrative in style, and the composer has written his own poem. It is sub-titled "Stratford, April 23, 1616," which is the date of Shakespeare's death in that town, and is a species of apostrophe by the watchman on behalf of the passing soul. The tolling of the bells sounds in the accompaniment, above which the virile melody rises with solemn effect. "The White Peace," also for high and medium voice, is a Fiona Macleod setting—two pages of very lovely melody, fitly accompanied, and of serene and moving simplicity.

"DELIVERANCE," "Hope," "Praise." By  
Jean Paul Kürsteiner. (New York:  
Kürsteiner & Rice.)

These three well-written anthems for chorus are also published in editions for solo voice in high and low keys. "Deliverance" has an introductory solo for tenor or high baritone; "Hope," ascribed to McCall Lanham, a solo for tenor or soprano; and the same applies to "Praise," dedicated to Leon Rice. The text of all three anthems have been adapted from Holy Writ.

"I DON'T FEEL NO-WAYS TIRED." Har-  
monized by H. T. Burleigh. Arranged by  
N. Clifford Page. (New York: G. Ricordi & Co.)

An especially appealing example is this of the Negro spiritual, which Mr. Burleigh's rare musicianship has done so much to give permanent place on the solo and choral recital program. N. Clifford Page's arrangement for three-part women's chorus, shows his usual regard for musicianly and practical effect.

"THE LANDING OF THE PILGRIMS." By  
Louis Adolphe Coerne. (Boston: Oliver  
Ditson Co.)

Mr. Coerne's short twenty-page cantata for mixed voices, set to Felicia Hemans' well-known poem, in which "the breaking waves dashed high," is well adapted to its purpose. It is melodious, practically singable and not involved, and should find ready acceptance as a brief and effective choral work, whose appearance is peculiarly appropriate in view of the approaching tercentenary of the landing of those who are looked upon as the "leaven" of our American national dough.

"EASY AND GAY." Arranged by Frederick  
Corder. (London: Joseph Williams, Ltd.)

This once popular Vauxhall song, which appeared in the "Universal Magazine" of 1772 has, to quote Frederick Corder, been "frankly modernized" by him. The song is one of a pleasing older English type, a happy, simple melody that sings naturally in the minuet time in which it is written. But the term "modernized" seems hardly applicable. It is evident that the poverty of the original accompaniment has been relieved by a musicianly filling out; yet this has been done, as was no more than right, in accordance with the nature of the song itself. Short of radical harmonic changes along modern lines, a song of this particular type cannot be "modernized," since its whole spirit and character forbid.

"WHEN LOVE COMES CLAMB'RING IN."  
"Cheery Song." By David Dick Slater.  
"A Prison Song." By Leo Smith. (New  
York: G. Schirmer.)

The two songs by Mr. Slater are pleasant enough British ballads melodious with the usual frankness and lack of pretence of their ilk. Both have a note of optimism that seems sincere. So far as the first song goes, love clambers in with a joyous allegro movement, instead of languishing bathetically; and the "Cheery Song" is a swinging vocal march that bids us all be "Bright and cheery, never weary, Till the clouds have rolled away." Of the two songs the first is for high voice, the last for medium or low. Leo Smith's setting of William Morris' poem, "A Prison Song," is of a different type. For high or medium voice, it has dramatic quality, and affords an interesting example of subtle and sympathetic melodic and harmonic development of a poetically valid text.

F. H. M.

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## Stracciari's Popularity in Opera Duplicated on the Concert Stage

AS the result of having devoted the last season to concert, with tours that have taken him from coast to coast and from the Canadian line to the South, Riccardo Stracciari has been heard by more Americans, in all probability, than any other operatic baritone now in this country.

Everywhere Stracciari has gone in concert he has stirred enthusiasm commensurate with his great name in opera. Like Bonci and certain other of his countrymen, he has proved that the Italian dramatic artist can forego, if he desires, the aids of costume and make-up, scenic environment and dramatic action, and still stir the emotions of vast throngs.

Stracciari is one of the few singing actors of the lyric stage who are equally at home in old-fashioned *bel canto* rôles and the more dramatic and declamatory music of later composers. In his concert

programs he has proved his versatility in still other ways, and has swayed his audiences with the simple folk songs and some of our own American ballads, as well as with art songs of the classic Italian period and excerpts from the operas.

As chief baritone of the Chicago Opera Association a year ago, this rich-voiced singer was at the pinnacle of operatic fame. To-day, after his long and varied tour, his name has become a household word among thousands of music lovers the country over, who probably never would have heard him at all had he confined his career entirely to the lyric drama.

Mr. Stracciari will fill his last engagement in the United States this season at Bridgeport, Conn., on May 9, after which he will go to Havana, where he will have ten performances with the Bracale Opera Company, six of them with Caruso.

### WITHERSPOON ARTISTS IN ANNUAL AUDITION

Quine, Homer, MacGregor and Others in Admirable Program Given in Chalif Auditorium

The annual audition of pupils from the Herbert Witherspoon Studios took place at Chalif Hall on April 14. Fifteen artist-pupils presented the program, which was one of interest. Those singing, in the order of their appearance, were John Stein, Ruth Ecton, Knight MacGregor, Dorothy Beach, Thomas McGranahan, Elizabeth Bonner, John Quine, Louise Case, Juliet Griffith, Mrs. Jane C. Eller, Miss Louise Homer, Walter Leary, Ellen Rumsey, Ethel Hague Rea and Mme. Genia Fonariova.

Mr. Quine scored heavily in his delightful interpretation of the aria from Diaz's "Benvenuto Cellini" and was forced to grant an encore. Mr. MacGregor has a deep, full bass voice and received an ovation after singing "Hear Me, Ye Winds and Waves," from Handel's "Julius Caesar." Miss Griffith was late in arriving, but when she did appear she sang Paladilhe's "Psyche" and Fourdrain's "Le Papillon" with such sweetness of voice and charm of manner as to win her instant forgiveness. Ellen Rumsey

also fascinated in two intelligently projected Brahms numbers and was encored.

Louise Homer "the second" has no need to rest on her mother's laurels. In Strauss's "Voce di Primavera" she displayed her limpid clear voice and exhibited also her intense rhythmical feeling. She sang later the "Quis est homo" duet from Rossini's "Stabat Mater" in conjunction with Mrs. Eller, whose contralto voice is most pleasing in quality. Miss Case was effective in her two numbers—"Ah lo so," from Mozart's "Magic Flute" and Arditi's "Se Saran Rose." Mme. Fonariova was heartily applauded after her singing of Vasilenko's "Solveg" and Moussorgsky's "Parasha's Revery and Dance." Other of the program numbers received highly commendable interpretations.

Francis Moore proved to be the lone accompanist of the evening and as per custom, keen understanding of his particular rôle went a long way toward making the performance a success. J. A. S.

### Galveston Greets Visiting Artists

GALVESTON, TEX., April 15.—Florence Otis, soprano; Florence Austin, violinist, and Josef Martin, pianist, gave two delightful recitals in the ballroom of Hotel Galviz recently, appearing under the auspices of the Women's Missionary Society of the Thirty-Third Street Metho-

dist Church. Both recitals were largely attended and the programs given were most attractive. Alma Peterson, soprano, assisted by Wilson Fraser, pianist, appeared Wednesday evening, April 14, at the Grand Opera House under the auspices of the Sidney Sherman Chapter Daughters of the Republic of Texas. Miss Peterson's program was charmingly sung. Mr. Fraser's piano numbers were well received. Frank B. Herrle was Miss Peterson's efficient accompanist.

E. M. H.

### SERIES CLOSE IN READING

Schumann-Heink, Charles Harrison and Barbara Maurel End Courses

READING, PA., April 13.—Mme. Schumann-Heink last evening brought out the greatest gathering of music lovers this city has recently witnessed. A Handel aria, her singing of Bach's "My Heart Ever Faithful," and the maternal passion infused into Meyerbeer's "Ah, Mon Fils" proved that she is as popular as ever. Nina Fletcher played Beethoven's Romance in F, and several shorter violin numbers with admirable tone. Katherine Hoffman was accompanist. This concert closed the series arranged by George D. Haage.

The fourth and last concert of the Musical Art Club series was given last Monday evening in the Rajah Theater. Barbara Maurel and Charles Harrison were the artists and both were well received. W. H.

William Simmons Succeeds Middleton at Prominent New York Church

William Simmons, the New York baritone, has been engaged as soloist at the West End Collegiate Church, New York City, succeeding Arthur Middleton, who has been active there for a number of seasons. Mr. Simmons will also continue his work as soloist on Sunday evenings at Church of the Ascension, New York, at the big public Forum conducted by Dr. Percy Stickney Grant.

### To Aid the Federation Trio

A concert under the auspices of the New York State Federation of Music Clubs, of which Mrs. Julian Edwards is the president, will be given at Aeolian Hall, on Thursday, April 29, at 3:30 p. m., under the management of the Music League of America. The proceeds of this concert are to go to the Federation Trio of young people, who were prize-winners at the national contest. The Aeolian Company have generously donated the hall for the purpose.



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### Two More Orchestral Triumphs for

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OFFERING AMONG MOST NOTABLE EVER GIVEN LOCALLY.

Emma Roberts, who has been heard here before in recital, again charmed both critic and audience thru the richness and lovely quality of her voice. The pleasure of her delightful singing was heightened by an entire absence of affectation and quasi-dramatic action on the stage. All things considered, this concert was the most notable one ever given locally by the Philharmonics. —Wilson G. Smith in *The Cleveland Press*.

MARCH 26-7, with Philadelphia Orchestra, Leopold Stokowski, Conductor

Miss Roberts is an alto with a voice of adequate range, sufficient power and agreeable quality. The audience thoroughly enjoyed Miss Roberts' interpretations of the songs, and her pleasing personality and attractive stage presence helped to make her appearance a success, which was attested by several recalls. —Clarence K. Bawden in *The Philadelphia Press*.

Miss Roberts' voice is of a very agreeable quality and excellent in range and power. She appeared to good advantage in the songs which she selected and won much applause for her artistic singing and interpretation. —*Philadelphia Public Ledger*.

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Mr. Pattison gave an eloquent reading of Bach's chromatic fantasy, playing it as if it were a fantasy, an inspired improvisation.

It is a pleasure to hear Mr. Pattison. He has a charming touch, delicacy and virility; and, what is more, he uses his brains.

### OLIN DOWNES IN THE BOSTON POST:

Mr. Pattison was thrice admirable for his clean, sparkling technique, his rhythm, his phrasing and his style.

### BOSTON TRANSCRIPT:

His playing gave unqualified pleasure. He played Bach not as a duty, but as a joy to himself and to his hearers. Mr. Pattison made of the Saint-Saëns "Toccata" a veritable tour de force.

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## Novelties Introduced by Stock as Chicago Forces Near Season's End

Outside Soloist Heard for First Time at "Pop" Concert, When Ayres Plays with Forces—Elman Is Assisting Artist at Concert in Which Oldberg's "Paola and Francesca" Is Given—Helen Hagan Accorded Cordial Greeting in Her Recital

Chicago, Ill., April 17.

AT the last of the "popular" concerts given last Thursday evening at Orchestra Hall by the Chicago Symphony under Frederick Stock, an innovation was introduced in the form of a soloist who was not a member of the organization. Harold Ayres, young Chicago violinist, had the distinct honor of being the first outsider ever presented at these concerts as soloist, and in the Vieuxtemps Concerto, No. 4, gathered many laurels of praise for his fine playing and for his musical conception of the interpretation of the work. He disclosed a serviceable and well-developed mechanical command of the instrument, a refined taste in phrasing and a virile and breezy style. His success with the audience was instantaneous, and he was recalled several times at the conclusion of his performance.

Other numbers on the program, which was capably interpreted by the orchestra under Mr. Stock's direction, included the "Sakuntala" Overture by Goldmark, the Nocturne and Scherzo from "Midsummer Nigh's Dream" by Mendelssohn, Hungarian Dances, Nos. 17-21, by Brahms-Dvorak; Overture to "William Tell," by Rossini; Prelude to "Lohengrin," and Forest Murmurs from "Siegfried," by Wagner, and "Pomp and Circumstance" by Elgar. As usual, the hall held a capacity audience which was enthusiastically appreciative, and among the encores of the evening was a delightful playing of Mendelssohn's "Spring Song."

### Elman with Chicago Forces

Next to the last concert of the season given by the Chicago Symphony Orchestra yesterday afternoon brought Mischa Elman as soloist with this organization, and he was heard in the Tchaikovsky Concerto in D Major on this occasion.

## KATHRYN LEE



### Soprano

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Mr. Elman gave to this work an interpretation which had all the elements of the highly artistic. A tone of great warmth and beauty, a technical finish of astonishing brilliance, and a musical reading, plastic and graphic in its exposition of the message of the work. He was recalled many times and scored as usual an eminent success.

The program for the day contained also a dramatic overture, "Paola and Francesca," by the Evanston composer, Arne Oldberg, and this symphonic number received a superb reading. It belongs to the most impressive and important compositions heard with the orchestra this year, and proved to be not only highly dramatic, but also a very melodious bit of writing. The themes and their development were skillfully handled by the composer, and often he displayed inspiration in the instrumental coloring and in the invention of melodic themes.

The orchestra played the composition with great tonal volume and with fine effect, and Mr. Oldberg was led forth by Mr. Stock several times to acknowledge the approval of the audience.

The Schumann B Flat Major Symphony and the Overture to "Jessonda," by Spohr, were the other numbers for the day.

Helen Hagan, a pianist, who ably represents the colored race in the field of musical artists, came to Kimball Hall last Thursday evening, and gave a comprehensive and trying piano recital.

Miss Hagan, who is a prize student of Yale University's music department, and who subsequently also took up her studies in Paris with Vincent d'Indy, displayed, in a program of classic numbers, refined musical gift, very adequate technical endowment, and an interpretative talent far above the average.

Her performance of the last movement of the Beethoven Sonata, Op. 57, and the "Carnaval," by Schumann, advanced the judgment that she has acquired the arts of a virtuoso in both means and manner, and she also showed that she had poetic understanding and temperamental warmth in her readings.

Other works on the program included the Prelude, Choral and Fugue by Franck, three of the more important compositions by Debussy and a fanciful piece, "Soleila midi" by Jongen.

A large and cordial audience gave Miss Hagan much encouragement.

At the South Shore Country Club, a joint recital was given last Sunday evening by Virginia Van Riper, dramatic soprano, and Amy Emerson Neill, violinist. Mrs. Van Riper, in an air, "Angels Ever Bright and Fair," by Handel, and in the aria "Roberto, o tu che Adoro," from Meyerbeer's opera "Robert le Diable," as well as in some American

songs, displayed a powerful and well-trained voice, of remarkable pliability, which was produced with musical taste and excellent phrasing. Her operatic aria especially made a tremendous hit, being interpreted with dramatic fervor and genuine musical feeling.

Miss Neill, in several short compositions by various composers, disclosed highly artistic qualities and made a great impression on the audience.

Both artists had to respond to the demands for encores. Lyell Barber played admirable accompaniments for Miss Neill, and Mrs. Luella Haywood Newton did the same service for Mrs. Van Riper.

M. R.

### FINE CHORAL SINGING AT OPERATIC CONCERT

"Mefistofele" Prologue and "La Forza del Destino" Scene Delight Throng at Metropolitan

Some very fine choral singing was heard by the huge audience that crammed the Metropolitan Opera House Sunday night, April 18, for the last but one of the opera concerts of the season there. Particularly praiseworthy was the work of the chorus in the Prologue from Boito's "Mefistofele," with Mr. Mardones taking care of the solo part, and under the direction of Giulio Setti.

The male chorus again distinguished itself in the Convent Scene from "La Forza del Destino," which has been sung repeatedly this season, aside from the performances of the opera as a whole. Rosa Ponselle and Mardones had their usual parts and both sang very beautifully. Marie Sundelius sang the Air of "Micaela" from Carmen with tonal charm, and was heard also with the chorus in the "Easter Hymn" from "Cavalleria Rusticana." Mme. Matzenauer was much applauded for her singing of "Mon coeur d'œuvre à ta voix" from "Samson et Dalila," and, with Pasquale Amato, was heard in a duet from the same work. The heartiest applause of the evening was that given Amato, for his singing of the "Pagliacci" Prologue. In spite of the no encore announcement of the program, the applause continued until he responded with "Largo al Factotum" from "The Barber of Seville."

The orchestra, under the leadership of William Tyroler, played the "Oberon" overture and the ballet music from Massenet's "Le Cid." The chorus concluded the program with "Feste e Pane" from "La Gioconda" and the Soldiers March from "Faust." The conducting of Giulio Setti again prompted the wish that some of the Italian opera at the Metropolitan might be entrusted to his incisive and climactic beat.

O. T.

sixths, octaves and tenths reached dazzling heights. The future of this young virtuoso will be watched with keen interest. He is listed for an appearance in Springfield, Mass. next month and will make his New York debut in Carnegie Hall early in the autumn.

M. B. S.

### Mr. and Mrs. Nichols in Recital

Mr. and Mrs. John W. Nichols gave a joint vocal and piano recital for the Culture Club of New York, on Tuesday evening of last week. The program contrasted the ancient folk-songs with music of modern times and was most enthusiastically received.

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## Routine Does Not Enter Into Work of Inspired Teacher, Says Samoiloff

Precise and Pedantic Teacher Fails to Gain Most from Pupil—Keeping Up with Current Musical Events, Essential Part of the Work

WITHIN one week this winter a half dozen persons passing the Carnegie Hall studio of Lazar S. Samoiloff stopped at his door and listened. They heard a baritone voice of exceptional quality singing within, a voice so extraordinary as to halt them in their journey through the building. All of them knocked at the door and inquired who the possessor of this voice might be. They were sure that it was either Titta Ruffo or Carl Galeffi, the two great baritones of the Chicago Opera. To their surprise they learned that the baritone was a singer to-day scarcely known to our public, a Russian, Constantin Buketoff by name, a priest of the Russian Cathedral in New York City. He has been working with Mr. Samoiloff, preparing opera and concert repertoire.

The writer of these lines heard him one morning last month when visiting Mr. Samoiloff. He found the baritone at work on some opera rôles with William Tyroler, of the conductor's staff of the Metropolitan Opera Company. For us he sang Russian songs of Napravnik and Karganoff with a richness of quality, a keenness of dramatic characterization that quite swept us off our feet. A marvellous organ, with superb breath control, with a range that is as unusual as the quality of the voice itself—all these Mr. Buketoff possesses. Mr. Samoiloff told us of the persons who stopped outside and asked if Ruffo or Galeffi were within. We can understand how this occurred. For in the voice of Constantin Buketoff there is that quality that recalls these two great Italian singers. Ruffo, who is a friend of Mr. Samoiloff, heard him this winter, and characterized his voice as "gorgeous." Mr. Samoiloff presented him at the March meeting of The Bohemians, where his singing aroused this group of prominent New York musicians to enthusiasm. And he has been heard, too, at benefit concerts at the Manhattan Opera House, the Lexington Opera House, twice at the Grand Central Palace, during Music Week, and at the Flower Show, and at the big concert on Feb. 22 for the Jewish Relief Fund. Of his plans for the future Mr. Samoiloff was strangely silent. We could well appreciate his silence, for with such a voice in his care only a big announcement can come forth—operatic or concert, as the case may be, but big!

Lazar S. Samoiloff is a baritone himself, a Russian baritone at that. But he has given himself almost wholly to teaching these days and has in the main forsaken public appearances. We talked with him of his teaching plans, arrived at after a hard winter of teaching, refreshed, however, by the success which several of his pupils have won this year. We had talked of Mr. Buketoff. With enthusiasm Mr. Samoiloff spoke of the future, which he is convinced this Russian singer will have in America, as well as in other countries. Last year Mr. Samoiloff had planned to go to Italy,



Photo by Maurice Goldberg  
Lazar S. Samoiloff, New York Vocal Instructor

but conditions did not permit it. But this year early in August he will go, taking with him several of his pupils, who will continue their studies with him there, for some of whom he will arrange their European débuts. He will go to Italy and while in Milan he will make arrangements to teach there during the months of June, July and August and part of September, returning to the United States about Sept. 20. Having lived in Italy, speaking the language and having a wide acquaintance among artists and managers he feels well equipped to launch his artist pupils there. He will also spend about ten days in Paris.

"I am making an innovation," the teacher told us, "in being willing to take along as members of my party singers, professional or students, outside my own pupils, who wish to visit Italy with someone who knows conditions there and will present them to the right persons in our singing field. My secretary is looking after this at the present time; applications to go with us will receive my attention, and we will do as much for these persons as for singers trained in my studios. I feel that an American student going to Europe without the proper introductions is undertaking something very difficult, and so I stand ready to assist all serious young men and women, who may be sure that with my party they will accomplish what they set out to do."

We talked about the routine of teaching. That is, the writer did. Mr. Samoiloff denies it. He claims that there is no routine, if a teacher really loves his work. Talk with him and you will see that he does. "You can never accomplish with a student by being precise and pedantic what you can by proving to him that you are humanly interested in him and his welfare, no matter how great a teacher you are. No pupil should walk out of the studio with tears in his eyes, feeling dissatisfied or unhappy. He must not look forward to his next lesson as a trial or a punishment. The teacher must maintain his dignity, not by wearing a velvet jacket, having wonderful furniture in the studio and a colored maid at

His Trip to Italy and an Innovation in Taking Singers There—The Work of Buketoff, Russian Baritone, His Pupil

the door, but by convincing the pupil that his attitude toward his profession is that of a master, one who knows the culture of the voice, who can locate a faulty production in a few minutes and correct it sufficiently to prove to the pupil that he knows what he is doing. How often teachers fail psychologically with their pupils by assuming toward them the attitude of professor and pupil! Does it not happen that the pupil at times is more talented musically and more brilliant than the teacher, even if the teacher is a master of the technique of singing? How unfair it is, then, to have the pupil work under the domination of a teacher, who is his inferior in everything but vocal technique!

"I believe firmly in going to the opera and concerts with one's students, in keeping up with current musical events, not only by reading about them but by hearing them. And if one can do so, have great singers like Ruffo, Didur or Rother hear your pupils. A word of encouragement from them will mean much, provided, of course, that they say it not out of friendship to the teacher but because they believe it sincerely.

"Two more points I wish to make:

### MUSIC SETTLEMENT IN ANNUAL CONCERT

School Gives Its Twenty-Sixth Festival Program at Aeolian Hall

In a program which amply justified its being, the Music School Settlement presented its annual Festival Concert, in celebration this time of its twenty-sixth anniversary. Under the leadership of Melzar Chaffee, the senior orchestra of the school opened the program with the Overture from Gluck's "Iphigenia in Aulis," and closed it with Busch's arrangement of a "Chippawa Love Song." The audience had no need to make allowances for the youth of the players in their very admirable interpretation of these first numbers, for the ensemble has acquired a tone of much mellowness and maturity of nuance which makes up for a trifle of slowness in attack. The soloists, who appeared, apparently, inversely in the order of birth, were represented first by Jeanette Binder, a very very small girl, whose playing of Swift's "Toy Bazaar," and Bach's Minuet, were delicious. Isidore Madoff followed with a finely played Gavotte of Bach, on the violin, while Saul Yankowitz exhibited an unusual amount of gift in his interpretation of Paderewski's Minuet. One of the more mature players was Milton Prinz, a youth, who played the first movement to Dvorak's 'Cello Concerto with music feeling and technical repose, appearing later in the first movement to Mozart's Quartet in C Major with Hillard Lubie, Harry Feinman and Moses Freedman. Haydn's Minuet and Handel's Gavotte were the appropriate offerings of the Elementary Orchestra of tiny folk led by Fannie Levine Rosenthal. Others heard were S. Perlow, baritone, Louise Ehrenberg, pianist, who played in fine style the first movement from Saint-Saëns' Second Concerto, and Morris Dubnik, baritone, as soloist in a choral number from Moussorgsky.

F. G.

ATLANTIC CITY, N. J.—Last Sunday evening Mr. Van Praag and Mr. Collard, who have returned from a successful concert tour of the West, returned to the Ambassador Hotel and gave a concert.

A. R.

First, discourage mediocre talents. The world is full of them and they clog the paths on which the talented have to travel. I wish there might be some general agreement on this, so that teachers would not tell girls with puny voices that they have a future as *Leonora* in 'Trovatore,' or as *Rezia* in 'Oberon.' Second, the teacher ought to play a part in presenting the pupil to the public. Even assuming that the pupil is remarkable, how is he or she to get to a hearing? Concert managers there are, and some of them excellent ones. But the young artist needs advice when he sets out on his career, and here the teacher can play a very helpful rôle, accompanying him when he goes out on his early engagements, acting as an encouraging friend and as a protector. Do teachers all think of this? I leave it to your readers to decide."

From May 1 to June 15 this year, as in other years, Mr. Samoiloff is holding voice trials, at which he hears applicants who are interested in voice. He has done this for a number of years absolutely without charge, fitting in these trials between his regular lessons. And at them he frankly diagnoses the applicant's ability and in so doing has saved many a young man and woman from the suffering and pain that come to those who study singing for years without any special talent and make no progress. Many cannot understand why he should be willing to do this. But Mr. Samoiloff contends that it is the duty of the teacher to do so. Incidentally he encourages those who have fine gifts, frequently those who have no funds. In cases like these Mr. Samoiloff is willing to teach them without remuneration. For he is a progressive teacher, and one who knows that the fine singing of a gifted pupil reflects more credit on a teacher than do the dollars paid him by pupils, who never will give a praiseworthy performance. A. M.

### JULIA GLASS MAKES ADMIRABLE DEBUT

Pianist Gives First Program at Aeolian Hall with Much Success

Occasionally the waning season offers reviving draughts to the oppressed critic, such, for instance, as the admirable début of Julia Glass, a very young pianist, on Saturday night at Aeolian Hall. Undismayed by the demands of a highly ambitious program, Miss Glass passed with much ease through the various moods of her offerings.

Opening with the Chromatic Fantasia and Fugue of Bach she made a start, auspicious in its musicianly balance; if it lacked maturer simplicity of interpretation required, this may be excused because of her youth. The complexities of Beethoven's Variations were met valiantly and encompassed, while a group of Chopin, including the Nocturne in B Major, Preludes Nos. 8, 3 and 16, Berceuse and Scherzo in C Sharp Minor displayed much finesse in tonal shading. Ravel's "Jeux d'Eau" and Debussy's "The Little Shepherd" were done somewhat blandly, as a very young musician may be expected to interpret them, but the Gluck-Brahms Gavotte, Rachmaninoff's Prelude in G Minor and the Schuler-Elver Concert Arabesque on the "Blue Danube," were essayed with much spirit and poise. Technically, well prepared, although occasionally lacking in precision, Miss Glass must still search for more rounded musicianship. That she is a young pianist, gifted beyond the numerous and average debutantes, her first promising appearance bore evidence to. A very large audience heard and applauded her. F. G.

### Mme. Ohrstrom-Renard Moves Her Home and Studio

On Saturday, April 24, Mme. Ohrstrom-Renard, the well-known vocal teacher, will move from 216 West Seventieth Street, where she has been located for several years, to her new home at 118 West Seventy-sixth Street. Her studio and home will be located there permanently, which will also be the address of Fred O. Renard, the manager.

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## W. H. C. Burnett Will Represent Graveure in Great Campaign

To the Editor of MUSICAL AMERICA:

I wish to advise you that I am about to launch one of the greatest professional campaigns ever attempted in America, and after scouring the country for the man to look after my personal interests, I am very pleased to announce that I have secured the services of W. H. C. Burnett of Detroit, who does not need any introduction to the musical and business world of America.

Any correspondence addressed to Mr. Burnett, at 811 Dime Bank Building, Detroit, Mich., in regard to the above will receive careful and prompt attention.

Yours very truly,  
LOUIS GRAVEURE.

## The Passing of Charles T. Griffes

To the Editor of MUSICAL AMERICA:

Thursday last witnessed the passing of a fine composer—one in whom resided the hopes of musicians for a bigger and more original (and at the same time more sincere) note in American music. Charles T. Griffes had just begun to show all the ear-marks of a real genius, when his existence was cruelly cut short while he was still a young man.

Modest, retiring, reticent even (a most unusual trait among composers), he was averse to the achievement of fame by resorting to petty practices and catchpenny devices, as dozens of his mediocre and better-known contemporaries have done.

Certainly he was out of place in these unidealistic and unsympathetic surroundings, and his sensitive temperament was unable to withstand the buffeting which it naturally encountered under such circumstances.

Although my acquaintance with him was but slight, it did not take long to divine that "here is a real artist." He was as self-critical as Chopin, and once told me that he destroyed many more of his compositions than he preserved. Would that more composers had done likewise! He had an utter contempt for sham and pretense, and was not slow in recognizing it.

Not many weeks ago, when he was first taken ill, I chanced to remark casually in conversation with a group of musicians that Mr. Griffes was one of the greatest of living American composers. Two or three of them immediately challenged my remark, saying: "No, he is not one of the greatest; he is the greatest."

Truth and beauty will prevail. Although his output was not large, his works will become better known and will be appreciated at their full worth as the years roll on.

HENRY S. GERSTLÉ.

New York, April 13, 1920.

## Chiropractic

To the Editor of MUSICAL AMERICA:

Upon turning first, as I usually do, to Mephisto's Musings, in my copy of M. A. last, I was surprised and delighted to read his comment anent Chiropractic.

It is high time that more writers of the caliber of Mephisto take up that subject and help to open the eyes of the public to the efforts that Chiropractors are making to educate them away from the vocal cord scrapers, etc. I hope to see more on the same subject.

VAN ANTWERP CLARKE.

New York, April 12, 1920.

# BOSTON'S INTEREST LEANS TO MONTEUX AS RIVAL FORCES VIE FOR ATTENTION

Second Concert by the "American Federation Symphony Orchestra" Greeted by Enthusiastic, but Small Audience—Regular Symphony, Now Almost Normal in Size, Presents Two Pairs of Concerts with Tremendous Success—Ganz is Soloist at First Pair

BOSTON, April 15.—A second concert by "union musicians formerly members of the Boston Symphony Orchestra" was given on Sunday evening, April 4, in the Colonial Theater. Emil Mollenhauer conducted. The orchestra, named in the program as the "American Federation Symphony Orchestra of Boston," contained about sixty players, half of whom were the familiar seceders from Boston Symphony Orchestra, including Frederic Fradkin, the ex-concertmaster. The other players were recruited from the membership of the local union.

On the program, which did not pretend to be "intellectual," were the Overtures to "Rienzi" and "Mignon," and Saint-Saëns' Symphonique Poeme, "Le Rouet d'Omphale." Between the orchestral numbers, Frederic Fradkin, the concertmaster; Gustav Heim, the first trumpeter, and Theodore Cella, the harpist, each played solos. Mr. Fradkin was accompanied by Harrison Potter, the young Boston pianist.

The performance of the orchestra was spirited and creditable to such a hastily formed organization. To be sure, fourteen of the twenty-one violins and all of the violas were ex-Symphony men, and that gave the string section a solidity and confidence which it could not otherwise have had. Gustav Heim was first trumpet and S. Neumann at the tympani, both former stars of the Symphony, were towers of strength in their respective sections.

The applause was keen for the Orchestra and more so for the soloists, who were obliged to play double encores. Although the audience was very enthusiastic it could not be called large. Whether the small attendance was due to conflicting concerts, lack of management and publicity, or to waning interest in the movement on the part of the public cannot be said; but if the friends of the musicians' union are not more numerous than they appeared to be on Sunday evening the prospects for a new orchestra would seem to be rather vague. As the so-called Boston Symphony audiences are evidently loyal to the trustees and the orchestra as at present conducted, the success of a new union orchestra would probably depend on the existence in Boston of another symphony public ready to support an orchestra run on different lines. Whether that public exists, or

could be created, is problematical. For the present, the movement seems to be at a standstill.

## Monteux Forces Almost Normal

Meanwhile the Boston Symphony Orchestra is continuing its concerts without further interruption, and its personnel, if still slightly below par, has been so far restored that the uninitiated spectator would not know there had been a secession. Several of the strikers have been taken back into the orchestra during the last few weeks, and more are said to be anxious to return.

The twentieth pair of concerts was given without untoward incident. The program opened with Handel's "Concerto Grosso for String Orchestra," as much as to say "Who says we have no strings?" At all events, there was visible on the stage a substantial body of about fifty string players who gave a performance of the concerto quite satisfactory in sonority, clearness and precision. Smetana's "Bartered Bride" Overture was another number which Mr. Monteux could hardly have selected unless confident that he was still leading an orchestra which could "put it across." His confidence was justified and both conductor and orchestra were rewarded with bounteous applause. Wagner's Prelude to "Parsifal," perhaps chosen as being appropriate to Good Friday, was impressively played.

Rudolph Ganz, the soloist, played Saint-Saëns' entertaining Fifth Piano Concerto, heard less often than many of the "war-horses," hence all the more welcome. His performance was characterized by great verve and brilliance. The music is clever and the work of a master craftsman rather than the expression of deep emotion, and Mr. Ganz accepted it at its value and made the most of it. The decorative slow movement, with oriental color, is the original feature of work and here Mr. Ganz showed that he had imagination as well as intelligence. He was loudly applauded.

Borodin and Ravel bore off the honors at the twenty-first pair of concerts of the Boston Symphony Orchestra. Borodin's thrilling dances from "Prince Igor" were played for the first time at the Symphony concerts. Amazing! If all those preceding conductors who kept on re-hashing the old German overtures and other stock offerings year after year could not feel the electrifying spirit of these dances, they certainly must have been non-conductors. To conduct this music no better man than Mr. Monteux could be imagined, for did he not lead the marvelous Russian dancers through

it numberless times. Mr. Monteux's reading of the dance music was vivid, with clear cut contrasts between the haunting sensuous beauty of the opening pages (where is another such captivating melody?) and the passion and abandon of the following sections. In listening one felt that whoever could not respond to such sounds must surely be stuffed with sawdust.

Ravel's contribution to the pleasure of the day was his inimitable "Mother Goose Suite." For charm and spontaneity combined with the most skilful economy in the treatment of material and use of the orchestra these numbers are veritable little masterpieces. Ravel translates these delightful tales into tones as deftly and imaginatively as Edmund Dulac puts them upon canvas. And who could hear these pieces and still have the nerve to maintain that modern composers cannot write melodies?

An overture to "Polyeucte," by Dukas, being less individual, made less impression and, to continue working backward, the program also contained Mozart's "Concertante Symphonie" with solo parts for violin and viola which were well taken by Messrs. Theodorowicz and Denayer, respectively concertmaster and first viola of the orchestra. It may be observed that no one ever says, in print, that anything by Mozart is dull. Apparently it is not done. Instead, one says that this or that work "is not the greater Mozart."

C. R.

BOSTON, April 17.—A second meeting for the discussion of ways and means to form a Boston Opera Company was held on Tuesday afternoon at the Copley-Plaza Hotel. Judge Leveroni presided and opened the meeting by reading to the gathering of about twenty persons a letter from Gov. Coolidge indorsing music in general terms. Discussion followed, in the course of which the idea that opera is merely a plaything of society was disproved by an account of the twelve weeks' season of opera in English, at prices ranging from \$1.50 down, which was so successful at the Arlington Theater last autumn.

It was questioned whether an entirely new company should be formed, or whether the better plan would be to engage a traveling company, like the San Carlo Co., which was said to be open to an arrangement of this sort, and which would be willing to give an ex-

tended Boston season making any necessary changes in its company or repertoire. The only definite result of the meeting was the authorization of Judge Leveroni to form a committee of five persons to be known as responsible organizers of the project.

Constance and Henry Gideon brought a breath of out-door France into Steinert Hall last Tuesday morning when they presented a group of Breton songs before the Music Lover's Club. Mrs. Gideon was attired in a genuine Breton costume, sabots and all, and Mr. Gideon wore the familiar peasant smock. Mrs. Gideon, in an engagingly simple and informal manner, told the stories and then sang characteristic Breton songs, both gay and serious, and Mr. Gideon accompanied her on the piano and also joined in the refrains. Their numbers were highly successful.

All music critics are not to be accused of criticising the doing of things which they, themselves, are unable to perform, for at this same concert Olin Downes, the music critic of the Boston Post, ably took the piano part of the César Franck Quintet. The string players were the members of the American String Quartet.

H. B. Williams, the Boston manager, announces that Lucy Marsh, soprano, who has been absent from the concert field for the past year or two, is now back again, and under his management.

C. R.

BOSTON, April 12, 1920.

Dorothy Landers, the young Boston soprano, displayed remarkable self-control as well as musical ability when she went resolutely through her two groups of songs at the Tuileries last Tuesday morning to the persistent accompaniment of hammering in the adjoining building. The hammerers, who apparently could not be stopped, began early in the concert and with unerring instinct selected the quietest numbers for their most violent demonstrations. The concert was the final one of this season given by the Chromatic Club. Miss Landers repeated several of the songs which were most liked when she made her Boston debut, recently, in Jordan Hall. The young singer lost neither her voice nor her temper; and even remarked, afterward, that probably the ordeal was just a part of her training—a rare attitude among musicians, particularly singers!

Laura Littlefield's program looked more attractive to the Lexington school teachers than any of the other concerts in the series given this winter by the Outlook Club of Lexington, Mass. The teachers were officially invited to attend one concert in the course, and were allowed to choose the one they would hear after looking over the advance schedule. Mrs. Littlefield sang three groups of interesting songs, mostly modern. Huré's "La Petite Lingère," a piquant folksong sung at lightning speed, brought great applause for the singer's remarkable diction. Other aspects of her ability were shown in such distinctive numbers as Poldowski's "Effet de Neige," Chabrier's "Villanelle des Petits Canards," Lie's "Soft-footed Snow," and Hageman's "At the Well."

Back from their annual tour of the "provinces," Constance and Henry Gideon are already planning "Intimate Recitals" for their tour in March, 1921. Next year they will feature three groups: Songs of Sunny France (with Mrs. Gideon in the costume of the Breton peasant), Folk Song and Art Song in the United States, and Songs of the Ghetto. It is this program that the two artists are engaged to give at the University of Pennsylvania on April 28. Henry Gideon has resumed his work at the vocal studio of Arthur Wilson, whose artist pupils he has been accompanying this season; he has also re-opened his own studio in Huntington Chambers.

Katherine Ricker, the well-known contralto soloist and singing teacher, and Matthew Thomas Keenan announce their marriage on Saturday, April 10, 1920. A reception in honor of Miss Ricker was given this week by the members of the Central Congregational Church of Boston where she has been one of the choir for twenty-five years. A purse containing \$200 in gold was presented to the singer as a token of the church's appreciation of her ability and service.

The Handel and Haydn Society gave its 814th concert last Sunday afternoon in Symphony Hall. Mendelssohn's "Elijah" was performed by the large chorus, with organ and orchestra. Emil Mollenhauer conducted. The soloists were Florence Hinkle, Nevada Van Der Veer, Arthur Hackett, and Reinald Werrenrath.

C. R.



# San Francisco Musical Life Astir Over Lemare-Hayden Controversy

Chairman of Auditorium's Treatment of City Organist Rousing Much Contention—Alda, Riccardo Martin and Ballard in Splendid Concert—Gallo English Opera Company Closes Season

SAN FRANCISCO, Cal., April 10.—A strange situation exists in the musical world of San Francisco. The question of whether San Francisco is to lose the world famed organist Lemare and retain in power Supervisor Hayden, proprietor of the "Ferry Cafe," or vice versa? For the past year the Aeolian Organ Company of New York have been trying to induce Lemare to go East and make records (principally of his own compositions) for their self reproducing organ. This is an offer not accorded every organist and instead of the chairman of the Auditorium Committee, Supervisor Hayden, being proud that San Francisco's city organist has received such an honor, has tried in every way possible to make trouble and has gone so far as to say that he would cancel Lemare's last program March 28, it was announced that the next recital would take place on April 18 as the Auditorium was rented for other events. Lemare took this opportunity to go East; but Supervisor Hayden was under the impression that Mr. Lemare should have asked his permission to leave the city. Mr. Lemare's contract says nothing as to what he shall do with his time between recitals or about his leaving the city. The position is not official in this way, but only contractual and Mr. Lemare was also assured by the City Attorney that he was free to go where he liked. Thereupon Supervisor Hayden, learning that Lemare had departed for the East, decided upon a recital just about the time that he would arrive in New York, and on a Monday at that. It is the opinion

here that this act on the part of Supervisor Hayden will be the last straw, as Mr. Lemare has suffered many indignities from him not only in connection with his work, but in a personal way as well. Lemare has had a renewal of the offer from the English syndicate with other inducements, along with a salary of \$15,000 for a concert tour of nine months in the year, and a five-year contract. The only reason he has hesitated in accepting such an offer was the fact of his wife and two little ones being dragged about the country, but this is considered by both himself and wife as a small matter as compared to his mental sufferings during the past year.

## Hope to Retain Lemare

The music lovers, and there are thousands who enjoy the recitals, as well as Lemare's legion of friends are waiting anxiously for Mayor Rolph's return with the serene hope that San Francisco will be able to retain the "Idol of the Exposition," as Lemare was called by the thousands who heard him at his 121 daily recitals and where his improvisations created a sensation. So, unless the management of the recitals is transferred to a committee of musical understanding, the high standard on which Lemare has placed these organ recitals for the past three years will probably descend to that of a variety concert of so-called musical novelties and San Francisco go off the map musically so far as its municipal music is concerned.

Mme. Frances Alda, Riccardo Martin and Erin Ballard made a trip from New York to San Francisco to give two con-

certs for the benefit of the Institutional Temple, a project which it is announced "is dedicated to the service of all mankind irrespective of creed or sect."

This alone should have filled the Exposition Auditorium but even the cause to which the concert was devoted and the splendid artists who had been engaged, failed to bring out the audience expected at the first concert on Wednesday evening, again showing the necessity of having a suitable place for such entertainments. Six or eight thousand persons seem like a good audience but when distributed about the immense Auditorium they present a spectacle not only discouraging to the artists but unsatisfactory to themselves. Notwithstanding the conditions, however, the artists were at their best and a magnificent program was presented.

## Gallo Closes Engagement

The Gallo English Opera Company closed its successful engagement on Saturday evening. Nothing had been lacking, in principals, chorus or orchestra, and the revival of the well-known works of the past was greeted with approbation by the San Francisco public, who will always welcome Fortune Gallo and his artists.

A feature of the week was the appearance of Miriam Elkus as *Germaine* in "Chimes of Normandy." Mrs. Elkus is a San Francisco singer who has already scored success in local operatic productions and she shared honors with Rosamund Whiteside who gave a charming impersonation of *Serpolette*.

The sixth and last regular concert of the Chamber Music Society was given

on Tuesday evening. Like all its predecessors the standard of excellence prevailed throughout. The final "Pop" concert of the season next week completes the series. The Society have had many engagements outside of San Francisco during the past season and an extended tour of Western cities is planned by the manager, Jessica Colbert, for the near future.

A magnificent presentation of Rossini's *Stabat Mater* was given at the Greek Theater on Good Friday afternoon, under the direction of Paul Steindorff. This is the tenth annual production and was in no way inferior to any of the preceding ones. The soloists were especially well chosen. Mabel Riegelman, soprano; Eva Gruniger Atkinson, contralto; Clinton R. Morse, tenor, and O. Gordon Erickson, baritone. The chorus numbered 200 and there was a splendid orchestra. A short program of a semi-sacred character was given in which Mildred Wright, violinist, and the other soloists participated.

Easter and Palm Sunday were celebrated appropriately in the churches. The music was unusually fine and many of the best musicians of the city were specially engaged for these occasions. More than 400 attended a concert at St. Ignatius Church on Palm Sunday conducted by Paul Steindorff, Schubert's "Omnipotence" by organ and orchestra opened the program on which were such artists as Kajetan Attl, harpist; Charles Bulotti, tenor; Mme. Johanna Kristoffy, Grace Le Page, Mrs. Lyn Coleman, Mrs. Robert Grubb, Enmanuel Porcini and Jose Corral. Waldemar Lind was concertmaster, and the orchestra was made up of members of the San Francisco Symphony Orchestra. E. M. B.

## Cecil Burleigh to Make Spring Tour

Cecil Burleigh, the well known composer-violinist, will commence a short spring tour of the Middle-West on May 7, appearing in joint recital with Louis Graveure in Kate M. Lacey's Quality Series at Columbus, O. Mr. Burleigh will then proceed to Grand Rapids, Mich., Chicago and thence to Sioux City. At each of these appearances Mr. Burleigh will play his Second Violin Concerto and groups of his smaller compositions, as well as works by other composers.

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YORK, PA.—A large audience greeted the Franklin and Marshall Academy Glee Club of Lancaster at a concert given at Grace Reformed Church here recently.

NORTH ADAMS, MASS.—Horace Snape, for the past fourteen months, organist of the local Methodist Church, has resigned his position, to take an extended rest.

HUNTINGTON, W. VA.—Edwin Swain, baritone, and Philip Sevasta, harpist, recently gave a well-received program here at the First Congregational Church, assisted by Florence Brinkman, pianist.

PORTLAND, ORE.—Jocelyn Foulkes, teacher of piano, was hostess at an informal reception given at her residence in Irvington, in honor of Percy Grainger and his mother, on April 6.

CLARKSBURG, W. VA.—Harriet Grove Schroeder, head of the music department of the Fairmont State Normal School, and Paul Everhard Marsh of Frederick, Md. They are to be married in the summer.

WHITESBORO, N. Y.—An inspiring talk devoted to the musical history of the Methodist Episcopal Church was presented recently by P. A. Scannel, on the occasion of the presentation of the new organ.

NEW ROCHELLE, N. Y.—George L. McMillan presented his pupils in a piano program of much excellence at his studio when numbers were given by Evelyn Chellborg, Lillian Eddy, Louise McGregor.

SAN FRANCISCO.—The Classen Orchestra Society organized by the late Arthur Classen has changed its name and will in the future be known as the Wagner Orchestra Club. A. Leogh is the conductor.

PORTLAND, ORE.—Nina Dressel, contralto, has been engaged as soloist of the First Congregational Church for next season. She has been prepared for recital and church solos by Mrs. Rose Courten Reed.

MARTINS FERRY, OHIO.—The Lecture-Recital Club was entertained at its last meeting by a program given by Adelaide Shockey, pianist, assisted by her father, Prof. Shockey, and Flora A. Williams, soprano.

PORTLAND, ORE.—The Hill Military Academy recently heard the Monday Musical Club Orchestra, Mrs. E. L. Knight, conductor, assisted by Lucien C. Becker, pianist, and Mrs. Dudley Field Clark, soprano.

TORONTO, OHIO.—To further the cause of the Toronto Choral Society a campaign is being waged, headed by Beatrice Francy. It is expected that sufficient funds will be obtained to finance the choral club.

HUNTINGTON, W. VA.—Mrs. Juanita Brewer Schultz gave a piano recital in the Marshall Auditorium on April 7, which proved a success. She is a pupil of Mildred MacGeorge, head of the piano department of the college.

WHEELING, W. VA.—Jessie Alma Wolfe presented her piano pupils in recital at the Y. W. C. A. Hall recently. Those who assisted were Myrtle Zimmerman, soprano; Alberta Lewis, violinist, and Mrs. S. L. Barackman, pianist.

PORTLAND, ORE.—The orchestra of the University of Oregon visited the Coos Bay district last week on the first tour ever taken by this musical organization. The orchestra made up of twenty-four musicians, is conducted this year by Rex Underwood, professor of violin in the school of music, who has a record of several years of concert work in Europe and America.

JENKINTOWN, PA.—Emma Warde Ryder and Ethlyn Marguerite Sener gave a recital for two pianos at the Beechwood School of Music on April 13. A program well-balanced between the classics and moderns was enthusiastically received.

TORONTO, CAN.—The soloists at a recent concert given by the Women's Art Association, were Master Manny Roth, violinist; Miss Finlayson, vocalist, and Miss Martin, pianist. Mrs. Von Kunits and Mrs. Cecil Roberts were the accompanists.

TROY, N. Y.—A recital was given Thursday evening at the Troy Conservatory of Music by Grace Rider, piano pupil of James McLaughlin, Jr., Rita O'Neil, violin pupil of Clarence Philip and Dorothy Munro, vocal pupil of Charles B. Weikel.

GALESBURG, ILL.—The graduating vocal recital was given at the Knox Conservatory of Music by Myrtle Emma Nelson, on April 9, at Beecher Chapel. She was well received in a varied program. She was accompanied by William F. Bentley.

CANTON, O.—The MacDowell Club held its monthly program April 1, The Mountain Ash, Welsh Male Choir gave a concert April 3 in the First Congregational Church the proceeds being donated to the Welsh Home for the Aged in Cleveland.

BROOKLYN, N. Y.—Rita Marx gave a noon recital before the students of Pratt Institute, April 7. This was the third piano recital that Miss Marx has given at Pratt and the auditorium was filled with those who had heard and enjoyed her previous recitals.

MUSKEGON, MICH.—Clarence Eddy presented an organ recital recently at St. Mary's Catholic Church, assisted by Mrs. Forster and M. A. Moore, vocalists. A splendid program was devoted to works of Dubois, Ireland, Saul, Nevin, Ravanello, Borowski and others.

PORTLAND, ORE.—The Knights Templar Choir presented an elaborate musical program on Easter Sunday. William Robinson Boone was in charge. The choir consists of William L. Paul, Fred S. Pierce, W. S. Klein, W. J. Gill, G. H. Cramer, N. B. Stone, A. E. Davidson and W. A. Kaser.

MIDDLEBURY, VT.—The Middlebury College Glee and Mandolin Clubs made a two-day trip, April 14 and 15, appearing at Springfield and Ludlow, Vt. Week-end trips are to be taken next month. Thirty-four students were taken, accompanied by Director William A. Bissell and Prof. Luther I. Bonney.

SAN FRANCISCO.—Mona Gardner, a San Francisco girl, and member of the senior class at the Stanford University, has completed an opera, entitled a "Leap Year Leap" which will be presented in May by the 1921 class. It was selected from a large number of manuscripts presented to the Junior Opera Committee.

CHARLESTON, W. VA.—A recent event was the concert of the music department of the Women's Club in the High School Auditorium, given under the direction of Mrs. Elsie Fischer Kincheloe. Those taking part were Mrs. Golden Gardner Ruby, soprano, Esther Eugenia Davis, soprano, and Mrs. Dorothy Taylor Hamilton, pianist.

PORTLAND, ORE.—More than 100 attended a recent demonstration of the Dunning system of music by pupils of Florence E. Grasle. Among those who took part were: Mabel Johnston, Nina Snyder, Marian Fisch, Florence Coates, Arthur Hazen, Jr., Helen Welse, Frances Johnston, David McCullough, Frances Montgomery, Martha Lowe, Olivine Finsch, May Grasle, Robert Nash, Thelma Lehman. A special orchestra program from the Monday Musical Club was directed by Mrs. E. L. Knight.

YORK, PA.—Pupils of Harry L. Link, pianist, were presented in recital last Saturday evening at the Link studios. Mary J. Taylor, daughter of the late Rev. Dr. Andrew Todd Taylor, took part last week in a competitive sing held at Mount Holyoke College, where Miss Taylor is a member of the 1920 class.

SPRINGFIELD, MASS.—On April 12, the Ladies' Aid Society of the Asbury Methodist Church gave its annual musicale. The principal participants in the program were Mrs. Norman R. Brainard, soprano; Mrs. Charles M. Ladd, contralto; Raymond Hodge, tenor, and William Lippmann, baritone, with Raymond Robins as accompanist.

RUTLAND, VT.—The Rutland Music Teachers' Association at its last meeting had a "Pagliacci" program, those taking part in the program being Mrs. M. L. Beardsley, Helen Perkins, Gertrude Aldrich, Mrs. James F. Hart, Edna V. V. Higley, Mrs. Carl Cole, Mrs. Edna Johnson Warren, Mrs. Mattie Butler, Florence Mead and Albert F. Smith.

TORONTO, CAN.—Lieut. John Waldron, bandmaster of the 10th Regt. Royal Grenadiers, has been promoted to the rank of Captain and Director of Music. Other promotions to the rank of Captain, are Lieut. Slatter of the 48th Highlanders, Lieut. Glidden of the 65th Regt. Peterboro, and Lieut. Brown of the Governor-General's Foot Guards, Ottawa. The foregoing have all been bandmasters in the service.

MASON CITY, IOWA.—Annie Pierce, formerly a resident of this city, directed the Cornell Glee Club at its concert here recently at the High School auditorium given under the auspices of the "M" Club. A concert was given at Algona the evening before and at Independence the following evening. The third part of the program consisted of the twenty-two members appearing in Colonial costumes and singing old-time songs.

ALBANY, N. Y.—A musicale was given Wednesday evening at the Eastern Star hall, with the following soloists on the program: Mrs. Kathryn LaForge, Ruth Lemme, pianists; Ralph F. Traver and Louis Rohloff, baritones; Florita Lamoureux and Mrs. Frederick B. Hailes, sopranos; Elizabeth Kelly, violinist; Julia Lemme, Dessa Weisburg, contraltos; Henry Richards, cornetist; Marcella Bradley, whistler.

EAST RADFORD, VA.—In the Normal School Auditorium last week a contest was held for a scholarship offered by the Radford Music Club. A creditable program was given by the contestants, Harry Munday, baritone; Helen Jones, pianist; Lillian Stanton, soprano, and Virginia Vaughan, soprano. Gordon H. Baker and Mrs. T. W. Spindle of Roanoke were the judges and rendered a decision in favor of Lillian Stanton.

SAN FRANCISCO.—The monthly recital for the pupils of the Ada Clement school was made especially interesting by the singing of "Chinese Nursery Songs" by Lillian Birmingham. Sally Osborn, a recent acquisition to the faculty of the Manning School of Music, gave a piano recital at Sorosis Hall last week. Her program was of a high order and she proved a pianist whose intelligence equalled her ability as a technician.

BRIDGEPORT, CONN.—The Wednesday Afternoon Musical Club held its final meeting of the season at the home of Mrs. Conley. Under Mrs. Philip Bill a program was arranged and those participating were Mrs. Alice Lyon Rogers, Edith Proudman, Mable Smith, Mrs. Henry L. Bishop, Mrs. Birnbaum, Mrs. William H. Conley, jr., Eleanor Barraja, Mrs. Eleanor Lines Powell, Jennie Fitzroy, Mrs. William Nothnagle and Elizabeth Limont.

CANTON, O.—During Easter week, the St. Peter's Catholic Church on two nights gave Dubois's "Seven Last Words" with special electric and scenic effects. Thomas H. Murray, Columbus tenor, who has on several former occasions taken part in services of Easter in this church, took the solo part, assisted by Francis Sadler, Cleveland basso, and Louise Reynolds, Boston soprano and the choir. The choir was directed by John W. Stoner.

WATERLOO, IOWA.—The famous Rainbow division, One Hundred and Sixty-Eighth Infantry Band will make Waterloo its home. W. I. Atkinson will be

general manager. L. F. Morgans of Waterloo is director. The band now is composed of thirty-five members and one tenor soloist. The band will start rehearsals here the middle of June. The first concert is booked for Waterloo, June 20. A schedule of tour dates and bookings are now being arranged. The tour will take in all parts of the country during the year.

TROY, N. Y.—"Scandinavian Composers" was the subject of a paper by Teresa Maier and of illustration by members of the Troy Music Study Club Monday evening at the Troy Conservatory of Music. Those who were on the program were, Mrs. Hazel Chambers Neals, Edith Barrington, Mrs. Edward C. Conway and Gladys Macomber of Albany, Mrs. Jean Lyman Cooper, Ella Westwood, Rosina Fritz, Arilla McLaughlin and Agnes Sweeney. The accompanists were, Emma Lotz, Teresa Maier, Mrs. Jean Lyman and Ruth S. Hardy.

PORTLAND, ORE.—Marcella Ruth Catto entertained her piano students at an informal party at her home recently. Piano numbers by the children followed by musical games and refreshments made the afternoon an enjoyable one. Piano students participating in the program were: Anna Pauline Rea, Evelyn Younger, Kenneth Younger, Elizabeth Robley, Paul Robley, Nancy Eller, Erwa Eller, Ida Campbell, Isabelle Eccles, Dorothy Ramsey, Grace Vath, Genevieve Thompson, Egbert Thompson, Marjory Krupke and Harriet Catto.

INDIANAPOLIS.—The fourth municipal concert under the auspices of the Department of Public Schools and Department of Public Parks was graciously given by the Ladies' Matinee Musicales on April 9, when a large audience heard an attractively arranged program of compositions for violin, piano, harp and voice, given by some of the club's foremost members. Among these were Mrs. Jean McCormick, Mrs. Everett C. Johnson, Mrs. Eugene Brown, Mrs. Carl Spillman, Mrs. Frank Edenharter, Ruth Murphy, Mary Jeanette Lilly, Inez Van Cleave, Alberta McCain, Louise Schellschmidt-Koehne, Marie Dawson Morrell, Ella Schroeder and Dorothy Knight.

BURLINGTON, VT.—The cantata "Ruth" was given by the Community Choral Union at the Baptist Church Sunday night, April 11, before an audience that overflowed the auditorium, a second performance being given Sunday, April 18 to accommodate those who could not get in. Mrs. Florence Wood Russell directed. The soloists included Mrs. P. E. Hill, Mrs. Fred Tims, Mrs. George Partridge, Alice Tyndall, Miss Winifred Davison, Mrs. Russell, John A. Russell, Frederic M. Bell, Hildreth Martin, Harry Ford, and Jasper Tousley. A nine-piece orchestra, composed of William Walker, Alfred Peal, Leo Michaud, C. E. Brown, Fred Tims, James T. Simpson, Charles E. Thompson, Claude V. Brown and Miss Jessie Cilley, played excellently.

TACOMA, WASH.—The Easter soiree of the Fine Arts Studio Club was held at the spacious home of Judge and Mrs. Miles L. Clifford, April 5. A charming musical program was presented by Tacoma soloists, among whom were Mrs. Charles Evans, Mrs. Frederick R. Conway, Mrs. Frank S. Carroll, Audriette Bowen, Mary Kilpatrick, Frederick Drury and Harold B. Broomell. Margaret McAvoy, concert harpist, who has returned from a season of recital work in California was the Tacoma guest in Seattle of the French violinist, Jacques Thibaud, who appeared as soloist with the Symphony Orchestra of that city on March 29. Miss McAvoy was also an honor guest with Mr. Thibaud at the banquet given by Seattle musicians following the concert.

ATLANTIC CITY, N. J.—An interesting program was given on the evening of Easter Sunday at the Chalfonte Hotel by the Chalfonte Trio, under the direction of Joseph Martinelli, including numbers by Saint-Saëns, Handel, Nevin, Boccherini and Tanara. An hour of music was given in the main lobby of the Hotel Ambassador on Easter Sunday morning at which time Mrs. Theodore Crammer appeared as soloist. The orchestra was led by Henri Van Praag. Easter service at St. Andrew's Lutheran Church had music that was well worth hearing, given by an orchestra of six pieces, composed of William T. MacArthur, director and chorister, Mrs. Rube Browne, organist; Beulah Young, Harry Padgett, J. Stern, William Artanz, and William Hann.



# In MUSIC SCHOOLS and STUDIOS of N.Y.

In the Wanamaker Auditorium, New York, on Wednesday afternoon, April 14, a song recital was given by pupils of Matja Niessen-Stone, the prominent New York teacher. Elsie Mueller, Meta Glick, Anna Halpern, Marie Edelle, Lucrezia Peters, Elsie Gardner, Mrs. Pauline Schneider, Bella Mazel and Marguerite Hussar were the singers and they won marked favor for their performances, which were finely given. The Misses Halpern and Edelle joined in a duet from Mozart's "Figaro," Miss Halpern a "Carmen" aria, while there were songs by MacDowell, Hageman, Vanderpool, Fay Foster, Kramer, Mark Andrews, Herbert, Curren, Rachmaninoff, Rogers, Tosti, Lehmann and Macfadyen for the others singers. Gladys Brady was the accompanist. Alexander Russell, concert director of the auditorium, prefaced the recital with organ pieces by MacDowell and O. E. Schminke and closed it with Lemmens's Marche Triumphale.

Grace Nelson, a pupil of Arthur Lawrason, began a week's engagement at the Palace Theater of New York on Monday. Miss Nelson has a lyric soprano voice.

Pupils of Sergei Klibansky, the New York vocal teacher, appeared in many important concerts recently. Norma Weber sang in Danbury, Conn., on April 8. Elsie Duffield scored marked success in Newark, N. J. Ruth Pearcey was cordially received in concerts at the Ho-

tels Astor and Pennsylvania during the past week. Lotta Madden sang in Cincinnati on April 9. Sudwarth Frasier substituted at the West End Collegiate Church. He is also re-engaged at the Rialto Theater for the production of "Romeo and Juliet." Minnie Ripner was the soloist at the concert given by the Daughters of Ohio, at the Waldorf-Astoria Hotel recently. Betsy Lane Shepherd is at present touring through Texas. Pupils of Klibansky gave a recital recently in Wanamaker's Auditorium. The concert was one in the series given featuring American composers. Ruth Pearcey, Cora Cook and Sudwarth Frasier were the soloists.

A number of artist-pupils of Lazar S. Samoiloff, the prominent vocal instructor, are appearing this spring. Jean Baroness, dramatic soprano, who gave a successful recital at Aeolian Hall earlier this season, is to give another recital there on May 1. She will present many novelties on this occasion, among them new American songs by Gustav Saenger, Horsman and Kramer. Rhoda Mintz, soprano, is appearing at Aeolian Hall, New York, on May 2, when she sings an aria from "La Juive," and songs by Tchaikovsky, Gustav Saenger and others.

Betty Smith, a pupil of Leslie Hodgson at the American Institute of Applied Music, recently gave a highly successful recital at the Palm Beach Conservatory of Music, where she has been teaching this season. She was assisted in concerted numbers by Mrs. Calvin Campbell, the director of the conservatory.

## MARY GARDEN SAILS

Diva Will Sing at Paris Opéra and Study in Italy



Photo by Keystone View Co.

Mary Garden, Famous Opera Star, En Route to Paris

A sudden drop in the temperature of New York City on April 14 was attributed by many to the departure for France on that date of Mary Garden, temperamentally and artistically the light of the Chicago Opera, pictured above. Miss Garden left on the *France* to sing at the Paris Opéra in June. In July she will go to Italy for study, and then take a vacation at her country home, near Monte Carlo. "I had a wonderful season," she said on leaving, "and I expect to have a better one next year. I shall be eager to return to America in November."

## GAMUT CLUB CONCERT

Soloists Take Prominent Part in Program of New York Organization

On Sunday evening, April 18, the Gamut Club presented a series of three playlets, between which were sandwiched some music and song, before an audience that quite filled the Garrick Theater in New York. On the effectively designed program cover was printed "The Gamut April Frolic" and by the end of the evening one felt that frolicking proceedings were like the April weather—versatile and full of surprises.

After a piano prelude, played off in dashing fashion by Cheridah Simpson, the club skit entitled "Hark, Hark the Lark" was presented. "Dixie" and some old familiar popular songs were sung and Josephine Forsythe sang an Irish "Smiling-song" in pretty style. Craig Campbell, of Gilbert and Sullivan fame, delighted his hearers in "Bonnie Sweet Besie" and other similar ballads. Leonora Ferrari sang an aria from "Travietta" and added an encore.

Of the three playlets, "The Woman on the Doorstep" and "Crucified" were presented with the most finish and in them Mabel Taliaferro and Maude Hannaford scored. "Drama and the Public" was cleverly acted and a musical pantomime, entitled "A Garden Fete," in which Margaret Severin in the rôle of *Child* and *Pierrot*, May Roberts as *Columbine* and George Bryan as *Harlequin* danced about in fascinating manner. Alice Shaw at the piano provided the necessary musical accompaniment. J. A. S.

## GORDON IN THIRD RECITAL

Pianist Applauded in Well-Chosen Program—Bach and Schumann Featured

Phillip Gordon's third piano recital in Aeolian Hall was played on Sunday afternoon, April 18, to an audience of but moderate size, that nevertheless displayed considerable enthusiasm. The last movement of Bach's Italian Concerto, that opened the program was decidedly the best played. Mr. Gordon handles Bach in a forthright, straightforward, unimaginative fashion; with little or no shading, and with an inelastic tempo; a freer use of rubato would have greatly vitalized the performance, in particular, of the second movement. The third movement, the Presto, disclosed his good rhythmic sense and the clarity of his touch to advantage, while some good pedal work was added to the player's assets.

Schumann's "Toccata," "Contrabandista" and G Minor Sonata, revealed in the

same manner as the Bach, both the player's defects and his qualities. The poetry of Schumann's thought as well as the greater sweep of the Sonata seemed to evade Mr. Gordon; and in the "Toccata" his tempo was unyielding; but the "Contrabandista" was played with effectiveness, even brilliancy.

The group of shorter numbers, preceding the Liszt "Mephisto" Waltz that closed the program, included the dainty Sgambati "Gavotte," the witching "Elf's Dance" of MacDowell and Debussy's ever-lovely "Jardin sous le pluie." All were enthusiastically applauded. C. P.

## REGINALD LITTLE'S RECITAL

Pianist Cordially Received in His Aeolian Hall Program

Reginald Little, a pianist whose years and air of authority at the keyboard placed him at once out of the débutante class, and whose playing suggested, on the contrary, familiarity with the ways of the pedagogue, was heard in recital in Aeolian Hall on Friday afternoon, Apr. 16, and was very cordially received. His program included a Beethoven sonata, Rameau, Schumann and Mendelssohn numbers, a Chopin group, one of the Liszt Rhapsodies, a Brahms Andante, MacDowell's "Witches' Dance," the Leschetizky "Venezia" and Paderewski's Nocturne.

Mr. Little played with much contrast and at times with an extreme of clarity. His tone was big and resounding, but often brittle and hard. There was little poetry or sensitiveness in his Chopin group. His rhythm was often so irregular as to mar seriously the forward movement of what he played. It was forceful, arbitrary, often brilliant playing, but lacking in the finer nuances and the more delicate sensibilities. O. T.

## City College to Give Summer Course in Public School Music

The College of the City of New York announces for the coming summer session a course in public school music which will last for six weeks, beginning July 1. The course, under the direction of Ida E. Fischer, will include elementary theory ear-training, sight reading, methods of classroom and of assembly instruction in music.

## Passed Away

### Leon Van Vliet

BOSTON, April 14.—Leon Van Vliet, the well-known cellist, died suddenly from heart failure early this morning at his home here. Mr. Van Vliet was fifty-four years of age. He was born at The Hague, and studied music at Leipzig and in France. He came to this country thirty years ago.

Mr. Van Vliet was especially well known as one of the trio that bears his name, the others being Walter Loud, violinist, and J. Albert Baumgartner, pianist. Each season they often played at the Boston Art Club, of which Mr. Van Vliet was a member. For many years Mr. Van Vliet had been in charge of the music at Wentworth Hall, Jackson, N. H., and last summer the twenty-fifth anniversary of his connection with this hotel was observed by the management and guests. For several winters, too, he had conducted a series of chamber concerts at the Hotel Vendôme in this city.

Mr. Van Vliet was a thirty-second degree mason. He is survived by his wife, who was Katherine Buitekan. C. R.

### Raymond Roze

Details of the death of Raymond Roze, the English conductor, who died suddenly on Jan. 4, were received in the United States last week. Mr. Roze had appeared to be in his usual health on the evening of his death, having attended a theatrical performance; but he was seized during the night with the heart attack that afterwards proved fatal. He had been for some years an active figure in the musical life of London and most recently had been prominent in his efforts to further the interests of orchestral players who had served abroad during the war by the formation of the British Symphony Orchestra. Though the recent series of concerts proposed were cut short, Mr. Roze's efforts were useful in drawing attention to the posi-

tion of demobilized musicians; he received active encouragement in his work from the King, who invited the orchestra to play at Buckingham Palace in November last.

Born in London in 1875, Raymond Roze received his musical education at the Royal Conservatoire, Brussels, and first made his reputation in this country at the Lyceum Theater, where he was musical director to Sir Henry Irving; he filled a similar position later at His Majesty's Theater under Sir Herbert Tree, and composed overtures and incidental music to various plays of Shakespeare. His own opera, *Joan of Arc*, was first given in a concert version at Queen's Hall in 1911, and was later seen on the stage at Covent Garden in an autumn season of 1913, which he directed.

### J. A. Rodgers

SHEFFIELD, ENG., April 10.—J. A. Rodgers, who died here on March 22, after a brief illness at the age of fifty-four, was a well-known chorus master, and for several years past had been chorus master of the Sheffield Musical Festival. For many years he was director of the Sheffield Musical Society. He had been organist at several well-known Sheffield churches, his latest appointment being at St. Mark's. He was a frequent adjudicator at important musical festival competitions, a leading musical critic, author, and lecturer. He was managing director of a prominent musical firm in Sheffield.

### Alois F. Lejeal

SAN FRANCISCO, CAL., April 17.—Alois Francois Lejeal, passed away on April 8. Mr. Lejeal was a very eminent musician in his day, and, in conjunction with Emil Mollenhauer, the fine violinist, and S. N. Griswold, founded the New York Conservatory of Music in 1862. It is believed this was the first institution of its kind in this country. Among the faculty at that time was the composer, Eduardo Marzocchi; S. B. Mills, the pianist and composer; William M. Semmacher, who was instrumental in bringing Joseffy to the U. S. in '79; and the composer and organist, Frederick Brandeis.

The New York Conservatory was under the sole musical management of Mr. Lejeal, while Mr. Griswold attended to the business end of the concern. He was a prolific writer of church music, and his Mass in D was frequently sung at St. Patrick's Cathedral during the régime of Pecher, the organist. Mr. Lejeal was eighty years old and leaves a widow, a daughter, and three sons.

### John C. Dempsey

John C. Dempsey, baritone, for three years on tour with Lillian Nordica as soloist and well-known also as choirmaster and choral singer, died suddenly on April 17, at his home on Flushing, Long Island, N. Y.

Mr. Dempsey was born in Buffalo, and was graduated from the American Conservatory of Music in New York, thirty years ago. He was originally director of the Brooklyn Choral Society, and at different times was director of the Patchogue Choral Society, and several similar organizations on Long Island. For several years he was a soloist in the Church of the Divine Paternity in Brooklyn, and was soloist and choir master of St. Mark's in the Bouterie.

Mr. Dempsey recently made tours with the Paulist Chorists of the Church of St. Paul the Apostle in New York.

### Lieutenant Samuel Suckley

SHEFFIELD, ENG., April 10.—Lieutenant Samuel Suckley, well-known in Midland musical circles, died on March 22, aged seventy-five years. He was at one time bandmaster of the Queen's Own Yorkshire Dragoons, in which regiment he had served since 1856, beginning as a drummer-boy at the age of eleven. He had been conductor of the Sheffield Choral Union and the Collegiate Orchestral Society, and chairman of the Sheffield Local Board of Examiners for the Royal College of Music. His son, Mr. Samuel Kramer Suckley, is bandmaster of the Yorkshire Hussars.

### Sedley Taylor

LONDON, April 10.—The death took place at Manchester, Eng., on March 14, of Sedley Taylor, the distinguished acoustician, at the age of eighty-five. He was formerly fellow and librarian of Trinity College, Cambridge. The first edition of his well-known book, "Sound and Music," appeared in 1873, and "The Indebtedness of Handel to Works by Other Composers" in 1906. He was twice president of the University Musical Society and acting president of the University Musical Club from 1893.



## MCCORMACK BIDS NEW YORKERS 'ADIEU'

Tenor Gives Final Concert in Hippodrome, Before His Tour of the Globe

John McCormack was sped off on the first lap of his world tour by a gigantic audience at the Hippodrome last Sunday evening. The most popular concert tenor of America is about to make another journey around the globe, leaving San Francisco for the Antipodes within a few weeks, and as the public was properly apprised of this fact some weeks in advance the result was a houseful, and more, of clamorous admirers.

The oftener one hears McCormack the more easily can one understand the secret of his grip on the great public. Aside from the voice itself—certainly one of the noblest extant—his interpretative powers, his crystal-clear enunciation is his chief asset. If other singers would only emulate Mr. McCormack's diction!

Handel's Largo was sung as fervently as could be desired. Handel's "Tell Fair Irene" was gracefully uttered, and with fine rhythmic feeling. All the program was in English save the Handel works, included Schumann's "Spirit Presence," Merikanto's "A Fairy Story by the Fire," Rachmaninoff's "When Night Descends," Chadwick's "Before the Dawn," and some noble Irish airs, poetically and scholarly set by the Englishman, Hughes.

His American group contained "Only You," Edwin Schneider; "Go Not Happy Day," Frank Bridge; "The Last Hour," Walter Kramer; "The Lord Is My Light," Frances Allitsen.

The assisting artist was Lauri Kennedy, a young cellist, who commands a sonorous tone and other agreeable qualities. He played a Bach air on the G string, a Boccherini Rondo and other numbers, besides encores.

Mr. McCormack, of course, gave a string of encores. Edwin Schneider was the musicianly accompanist for both artists. A. H.

### Railway Strike Has No Serious Effect on Concert Tours

More difficulties were anticipated than were actually encountered when concert managers and touring artists found themselves confronted with the news of the railway strike, which threatened to tie up passenger as well as freight service. New York concert managers on Monday reported that no serious trouble had been met in filling concert engagements. A few delays of a half hour or an hour were noted, as the result of a belated train, but in a majority of instances sufficient leeway was allowed to enable the touring artist to appear on the minute, wherever he was scheduled to play. In several instances, one being that of Albert Spalding when he was scheduled to play in Easton, Pa., automobiles were held in readiness to carry the artist to his destination, but were found unnecessary.

### Halperson Lectures on Verdi Before Connecticut School

Maurice Halperson, the noted music critic, whose articles on "The Romance of Music" are well remembered by MUSICAL AMERICA readers, gave a lecture on Giuseppe Verdi and his life work, at the Walker School for Girls, Simsbury, Conn., on Monday, Apr. 19. On Sunday night he will complete the last of four lectures given in connection with recitals of the pupils of Louis S. Stillman in his studio, in New York City.

### Lalo Opera Produced at Cannes

CANNES, FRANCE, March 31.—The opera season recently has been of great interest. Among the most striking productions has been Lalo's "Le Roi d'Ys" with Andrée Vally, who delighted the audience by her beautiful voice and excel-

## Damrosch Starts on His European Tour



Noted Conductor of New York Symphony and His Family. Left to Right—Polly Damrosch, Dr. and Mrs. Walter Damrosch, Misses Gretchen and Anita Damrosch

THE tour of an American orchestra through France, Italy and England was initiated on April 14 by the departure on France for Paris, via Havre, of the New York Symphony's conductor, Walter Damrosch. The conductor, his wife, and the three daughters, were photographed, as above, just before sailing. The orchestra will follow on the Rochambeau, sailing April 22. Doctor Damrosch characterized the official invitations that had led to the tour as "one of the highest honors ever paid to an American orchestra." He had just received a cable stating that arrangements for their English appearance are being made under the personal supervision of King George.

lent singing. Marthe Chénal also achieved a pronounced success in Massenet's "Sapho" at Nice; Raymonde Vercart, soprano, and Jean Marny, tenor of the Opéra Comique, in "Bohème" and "Manon" were heard to advantage. At a sacred concert conducted by André Messager, Marguerite Long proved herself a pianist of high ability. PIERRE BOREL.

### Produce Schindler Work in Spain

In answer to a message sent by Kurt Schindler to Barcelona, announcing to the Catalan composers the brilliant reception awarded their works by the public and press of New York, a cable was last week received by Mr. Schindler from the Orfeo Catala expressing their thanks and notifying him that they had just performed with great success Schindler's own choral ballad, "The Miracle of St. Raymond," which he wrote to a Catalan text two years ago. This is probably a unique instance of a Spanish composition by an American composer performed in Spain. The same work has also recently been given at the annual festival of the Mendelssohn Choir of Toronto, under H. A. Fricker's direction.

### Ethel Cave Cole Off for Europe

Ethel Cave Cole, the New York accompanist, will sail for England and France on the Kaiserin Augusta Victoria April 24 to fill many important recital engagements covering a period of two

months. Her return is scheduled for the first week in July, when she will proceed immediately to Bar Harbor, Me., resuming her summer engagements there as accompanist and pianist with the Schroeder Trio.

### Ten Per Cent Increase Offered by Managers to Musicians

In reply to the demands made by the Musicians' Protective Union of New York City for new salary increases and improvements in working conditions, the United Managers' Protective Association has offered a 10 per cent increase to all musicians, but would adhere to the old working conditions. The offer will be taken under advisement by the musicians at a meeting during the coming week when answer will be made to the managers.

### Lawrence K. Whipp Sails

Lawrence K. Whipp sailed from New York for France on Saturday, April 17. Mr. Whipp, who has been a prominent

figure in the musical life of Denver, which city he was municipal organist a period, is going to Paris for further study and will return to New York upon the completion of his work there. He is a brother of the lamented Hartrick Whipp, baritone, who passed away December, 1918, just after scoring a success in the concert field in the East. Mr. Whipp has also been active as accompanist for many prominent artists on tour, playing for them in their recitals in Denver.

### Manager Kline of Washington Accused Violating War Tax Law

WASHINGTON, D. C., April 21.—Mil F. Kline, a promoter of musical entertainments and concerts here, who has recently presented some of the leading musical artists of the country at local theaters, has been placed under arrest charged with violation of the internal revenue law regarding the returns of the Government of the war tax on his earnings. He was given a preliminary hearing and released on \$2,500 bond.

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